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The Etude

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Philip Hale, in the Boston Herald.
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From a paper by William H. Sherwood, before the Music Teachers' National Association, in Worcester, Mass.

Many admirers of Edward MacDowell know that these piano pieces, purporting to be by Edgar Thorn, were composed by MacDowell himself. The author was not at once convinced, for every note of the music was of the melodic line, in harmonic thought, and in tricks of rhythm.

Philip Hale, in the Boston Herald.
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THE ETUDE

arts that have been hampered in them through defective and impractical traditions. It would be worth while to get up a book "How not to teach and study Music and Piano-playing."

William H. Thompson

Mr. FRANK DAMROSCH, educator, conductor and teacher of the "New York Institute of Musical Art," whose services in music in America have been as important as those he has given generally, writes:

"In my opinion, musical education is weak in all the live instances which you mention. Both teacher and pupil are often in too great a hurry to 'show off,' hence hasty in study and lack of thoroughness. I consider the training of the ear the first step to the study of music in any

Frank Damrosch

Mr. F. R. KROGER, the well-known pianist, teacher and composer of the Middle West, writes:

"The greatest fault to be found among American musical students is superficiality. The most difficult problem for the teacher is to obtain thoroughness. Too many desire to secure results without necessary hard work. They are too easily satisfied. 'What is worth doing is always in the last doing' should be over every student's piano forte."

F. R. Kroger

Mr. H. T. FINCK, the celebrated critic of the New York *Post*, who has recently made an analysis of this subject in his new published work, "Success in Music," writes:

"Teachers are scarce; more satisfactory results should become to public performances, according to their divided talents into two classes, teachers or simple amateur players. The last-named, constituting a majority, should have their lessons made less irksome by being taught, as soon as possible, to play simple includes and harmonies, with pedal and ex-

Henry T. Finck

Miss LAMMIE, the noted pianist, composer, teacher and editor, whose activities have brought him in contact with musical conditions in widely separate parts of the country, writes:

"In response to your query, 'Wherein is Musical Education Weak?' I beg to aver that it is deplorable weakness. In the first place, in which it is handled. There is no touch loose and hasty, and insensate desire for material gain beyond the student's capabilities, a result easily taking up with all sorts of short-faced no-no's and methods, and a widespread disposition to grab the *bounce bassomatic*, but true!"

Miss Lammie

The HENRY G. HANCKETT, a physician whose love for music led him to adopt it as a profession, and who during the past hundred years has given afford excellent opportunities to observe our educational faults, writes:

"American musical education is weak in the following particulars:

1. Foundation—no intelligent love of music to

(2) Conception—education in technique, playing, or singing, is not education in music.

(3) Aim—professionalism or display; should have been culture and understanding of music as beauty, any more or less ideal as its basis."

MR. ALBERT LAMBERT, pianist, composer and teacher, who was also the founder, and for many years head, of a very successful New York music school, writes:

"In answer to your question, the main reason why the average American student does not accomplish much in his musical studies is because he has not learned to reach the goal before he has gone through even his preparatory studies. This desire to accomplish the impossible in the shortest space of time is one of the marked characteristics of this country. Success, as measured by money to be made, they seem to have solely in view. In business this may be all right, but not where the study of music or any other art is concerned."

Albert Lambert

Mr. E. M. BOWMAN, pianist, organist, conductor, teacher and life-long associate of the eminent American musical educator Dr. William Mason, writes:

"Your own sub-heads cover the situation everywhere. In my opinion, however, while 'the biggest room in the world' is room for improvement, the average quality of teaching, study and general musical activity in those portions of America fairly classed as musical is now superior to conditions

from that of the novice. The novice usually manages to get the so-called main points, but he does not learn to estimate his own artistic ability very accurately. A wrong estimate always leads to a dangerous condition. If I had failed to attend to certain details many years ago, I would have stopped very far short of anything like success."

E. M. Bowman

Mr. J. H. ROGERS, one of the most able of all American composers, who has also won distinction as an organist and as a teacher, says:

"There is no lack, in America, of thorough musical instruction. Of course there are, in this country, as doubtless elsewhere, many incompetent teachers. But the average of proficiency in America is, I believe, very high, as the many fine pianists, organists and singers who have received their whole musical training at home, abundantly prove."

James H. Rogers

THE FOLK-MUSIC OF AMERICA.

BY A. MILDRED SMITH.

Ever since music began as an art, skillful composers have availed themselves of the songs of the people as a foundation for many of their more elaborate works. It must be admitted that in this old America is rather barren. The prosaic life of the New England colonists led to very little development in music, while the Southern colonies at first only reflected the manners and theories of the music of the mother country. American folk-songs can only be derived from Indian or plantation life. Indian music is not that of a single race, but, on the contrary, while some Indian tribes were quite unmusical, others were fairly cultivated in the art. Almost every one of the Indian songs is given in four or more voices, seldom both together. As an important feature in the songs, which thus become "dances" rather than merely vocal works, Ghost-dances, war-dances, snake-dances and many other semi-religious scenes exist. An extremely strong feature is often the chief characteristic of the Indian song, and varies but little.

It is a bad habit to play Bach piano fugues at a concert. The "Well-tempered Clavichord" belongs here, like an incubus, to a concert-hall room, and not to a concert-hall air, so much so that he himself thought he had not found the real musical impression he sought for until he was able to do all his work this way. The old days, being the last work that was not thought out in complete solitude."

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It is often perfectly little things which distinguish the performance of the great pianist

from the old World. The chief instrument of the nation, the banjo, is also more advanced than any instrument which we find used by the Indians. It has been used, however, against the negro music in the South that it is not American at all, but African. Although the melodies have been brought forward by Africans, or Afro-Americans, the music is distinctly a result of American surroundings. An African in his native land never brought forth anything akin to the songs of the plantation. It is the life of the cotton-field, the cabin and the gullah that gives birth to these expressive musical minstrels. The music is more free than the child of song, the slave life speaks its melancholy in some of the songs. The ecstatic religious vein, far removed from African music, is also to be heard in many of the measures.

Some of the camp-meeting songs lack dignity, but their style, their strong rhythmic tension, ecstasy and dramatic action carry us back to Deborah or that of Miriam, the prophetess. There is a very close analogy between the slave-music, its religious phases and the music of the Bible.

Truly the folk-songs genius of America is Stephen C. Foster, who was born July 4, 1850. He has shown musical tastes from childhood, and studied the works of such masters as Mozart and Weber, but he seems never to have been brilliant in the schoolroom. While pursuing his studies in music, languages unaided, and also teaching himself drawing and painting as well. He attended many camp-meetings to study the style of singing which he had become deeply interested. At examples of Foster's most beautiful folk-songs are "My Old Kentucky Home," "Massie de Gold, Come, Come, Old Uncle Ned" and above all, "The Old Folks at Home," which may be called the chief American folk-song.

HOW TSCHAIKOWSKI SPENT HIS DAYS

In Edwin Evans' biography of Tchaikowski we are given some account of how the "indolent Russian" spent his days. "The management of his household we are told, "was left entirely to his servant Sofronoff, the composer being as innocent as a child of such affairs." His brother relates that if by any chance he ever did purchase anything for the house it was invariably of unnecessary uselessness. On the same authority we know his mode of living at that time was regularity itself. He ate but twice, seven and eight and drank tea, mostly without anything else to eat. He then read for some time generally works of a philosophical character, or some such book as Otto Jahn's Biography of Mozart. If he was engaged in any serious study, such as that of the English language, which he commenced to learn in the last few years of his life, it was at this time that was devoted to it. Then he would go for a short walk, and his intentions for the day were now patent to those who knew him. If he had been reinforced in silence, and started for his walk alone, it meant that he would commence work on his return. If he headed the day in a talkative mood, and walked with a friend, it was known that there was no work done, beyond, perhaps, the reading of a few proofs. He dined at one o'clock, and invariably went for another walk immediately after, returning about four o'clock for tea. From five to six he worked again after which the evening was generally spent in social intercourse.

"It was on these walks that the real creative work of composition was done. He was all his life a great lover of nature, and at his best he was in perfect form, so much so that he himself thought he had not found the real musical impression he sought for until he was able to do all his work this way. The program symphony, 'Manfred,' marks the end of his old days, being the last work that was not thought out in complete solitude."

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THE ETUDE

Neglected Details in Pianoforte Study

From an interview secured expressly for THE ETUDE from the eminent virtuoso

FERRUCCIO BENVENUTO BUSONI



[Editor's Note.—There is something particularly interesting in the recent and pronounced success of Ferruccio Busoni, which shows that the secret of his success lies in those who have striven to succeed and who have imagined that they could not compete immediately, success can be classified as failure.]

Busoni has always been recognized as an artist of great gifts, but it is only within the last few years, not until the present season, that American audiences have been forced to realize that in Busoni we have one of the very greatest pianists of the day. His success is the result of development and a realization of early deficiencies. Busoni has never stopped in his effort to improve.

He was born at Empoli, near Florence, in 1866. His father was a violinist, and his mother, a Welsh woman (Welsh). He was an excellent pianist. His first teachers were his parents. So pronounced was his talent, that he made debut at the age of six, and when he was ten, he studied in the Austrian city of Graz under W. A. Reiss (Dr. W. Mayer). In 1881 he toured Italy and France. In 1886 he became a pupil of the famous Liszt at Bologna. In 1886 he went to reside in Leipzig. Two years later he became teacher of piano at the Hochschule for Music and Drama.

In 1890 he captured the famous Rubinstein prize for both pianoforte playing and composition. In the same year he became professor of pianoforte playing at the Moscow Imperial Conservatory, and in 1892, professor of pianoforte at the New England Conservatory at Boston. Three years later he returned to Europe and engaged in a very successful tour.

Seven years ago he returned to America and made a very favorable impression upon most critics and elsewhere. It then kept him in the foreground of the musical world. The Moscow Imperial Conservatory gave him a gold medal for his piano playing at the Imperial Conservatory in Vienna. His present position is that of pianist and conductor of the Imperial Conservatory at Berlin.

Busoni is now known as a virtuoso, but his compositions have been so numerous and so clearly indicative of his genius that the details of his technique will remain largely open to his compositions.

Busoni's works include one hundred published opus numbers. His most pretentious work is doubtless his "Choral Concerto for Orchestra, Male Chorus and Pianoforte," which was given abroad with very great success. His editions of the works of Bach give undoubted proof of his scholarship]

THE SIGNIFICANCE OF THE DETAIL

"Some years ago there was a very famous artist whose celebrity rested upon the most colorful and brilliant of his compositions. He was considered by most of his contemporaries the greatest of all makers of high-art windows. His fame had extended throughout the artistic circles of all Europe. A little remark he made to me illustrates the importance of detail better than anything of which I can think at present.

"He said, 'If a truly great work of art in the form of a stained glass window should be accidentally shattered to little bits, one should be able to estimate the greatness of the whole window by examining the fragments even though all the other pieces were missing!'

"In fine piano playing all the details are important. I do not mean to say that one were in another room that one could invariably tell the ability of an artist by hearing him strike one note, but if the note is heard in relation to the other notes in a composition, its proportionate value should be so artistically estimated by the highly-trained performer, that it forms part of the artistic detail.

"For instance, it is very easy to conceive of compositions demanding a very smooth running performance, in which case the pianist should pay more attention to the sounds they produce than to what the inmates of a deaf and dumb school are doing. These students all expect to become fine performers, and when they are able to do so, they will have to learn to listen before they can hope to become even passable performers.

"A pianist cannot afford to ignore the audience

and even the most intelligent of them are even while playing in public it is possible to conceive of new details that come like revelations.

"An artist who reaches the period when he fails to keep the outlook for details of this kind and is convinced that in no possible way could his performances be improved, has reached a very dangerous stage of artistic stagnation which will result in the ruin of his career. There is always room for improvement, that is the development of new details, and it is this which gives zest and intellectual interest to the work of the artist. Without it his public efforts would become very tame and unattractive.

SELF DEVELOPMENT.

"In my own development as an artist it has been made evident to me, time and time again, that success comes from the careful observance of details. All students should strive to estimate their own artistic ability very accurately. A wrong estimate always leads to a dangerous condition. If I had failed to attend to certain details many years ago, I would have stopped very far short of anything like success."

LEARNING TO LISTEN.

"There is a detail which few students observe which is of such vast importance that one is



FERRUCCIO BUSONI

tempted to say that the main part of successful musical progress depends upon it. This is the detail of learning to listen. Every sound that is produced during the practice period should be heard. That is, it should be heard with ears open to give that sound the intelligent analysis which it deserves.

"Anyone who has observed closely and taught extensively must have noticed that hours and hours are wasted by students strumming away on keyboards and giving no more attention to the sounds they produce than would the inmates of a deaf and dumb school. These students all expect to become fine performers, and when they are able to do so, they will have to learn to listen before they can hope to become even passable performers.

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FINDING INDIVIDUAL FAULTS.

"I trust that my experience will set some of the readers of THIS ETUDE to thinking and that they may be benefited by it. There is always a way of correcting deficiencies if the way can only be found. The first thing, however, is to recognize the detail itself and then to realize that instead of being a detail it is a master detail, the best when they are individual lines I had devised. To my great delight, details that had always defied me, the rebellious trifles, the fairies, the broken passages, the uneven runs, all came into beneficial subordination and with them came a new delight in playing.

"After much study, I discovered what I believed to be the technical cause of my defects and I returned to Europe and for two years I devoted myself almost exclusively to technical study along the individual lines I had devised. To my great delight, details that had always defied me, the rebellious trifles, the fairies, the broken passages, the uneven runs, all came into beneficial subordination and with them came a new delight in playing.

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"Your own difficulty is the difficulty which you should practice most. Why waste time in practicing passages which you can play perfectly well? One player can play easily in playing trifles, while to another player of equal musical ability trifles may be perfectly easy. In playing trifles, however, the position of the player may be entirely reversed. The one who could play the trifles perfectly might not be able, under any circumstance, to play an arpeggio with the requisite smoothness and precision demanded, while the student who found the trifles impossible possessed the ability to run arpeggios and cadenzas with the fluency of a forest rivulet.

THE ETUDE

Schubert's songs. Some of the most famous of these, like "Der Erlkönig," "Auf dem Wasser zu Singen," "Gretchen am Spinnrade" and others, are far beyond the reach of the amateur and only available for a concert pianist. But there are a few equally beautiful, though in a more quiet vein, which may be safely attempted by fourth and fifth grade pupils, and furnish excellent studies in tone production and phrasing. First among these is to be mentioned Schubert's world-famous and immortal "Lieder ohne Worte," every measure of which is replete with exquisite beauty and idealized passion. It is a love-song of the earnest yet purest type, which will speak to the hearts of all lovers in all lands and in every age as long as love endures, and music remains its most perfect and appropriate language.

This will prove an invaluable study for all who recognize the fact that the imagination and the emotional capacity of the player must be developed as carefully as his muscles.

It cannot be too frequently repeated, or too strongly insisted, that three factors go to the making of the artistic pianist—hands, head and heart; or, in other words, technique, intelligence and emotion.

This composition presents one serious difficulty to the young player, *viz.*: the old puzzling problem of placing notes against three with smoothness and accuracy, and in the accompaniment to the melody. It is not confusing, but occurs occasionally all through it, which is most confusing; but it can be solved with careful and intelligent study and is good mental training—as much so as a problem in algebra.

"DU BIST DIE RUH."

This is a charming and comparatively easy lyric from the same collection of Schubert songs transcribed by Liszt. It also is a love song, but of a tender, reposeful character in which the beloved is worshipped as the embodiment of rest and peace, the solace after pain, the calm after storm, the twilight dream of a quiet heart after a day of earth's heat and hurry and fretting turmoil.

Both melody and accompanying harmonies are most—the very essence of perfect trust and ideal devotion. It is singular that this exquisite little work is so seldom used. It should be familiar in every studio.

"THE EVENING STAR."

Another beautiful love lyric which Liszt in his piano arrangement has made available for moderately advanced players is this "Evening Star" aria from Wagner's opera "Tannhäuser." It is one of several songs in praise of love sung by the assembled minstrels in competition for the prize at the famous music festival at the Wartburg, sung by Wagner as the central episode of the opera. Each singer treats the great theme of human love from a different viewpoint, dilating on the special phase of the passion which most appeals to him, and the various expressions of the same general idea make of this scene a profound, psychological study, and one of the ablest manifestations of Wagner's musical genius.

In this "Evening Star" love is extolled as the highest and purest sentiment, the heart enshrinéd within a sacred temple, remote from all self-indulging earthly considerations; a self-forgetting, self-sacrificing and fervent devotion to be guarded and cherished with a sort of religious ecstasy unalloyed by even a trace of personal desire.

The lady is symbolized by the bright but intangible evening star, the guide and inspiration of the singer's existence.

This melody is for baritone voice, rich and full, accurate expression of the intended mood.

It is, of course, accompanied by the harp, as was the case with all the songs of the minstrels or minnesingers of that early time, and the harp effects are simulated, or, rather, literally reproduced in the piano accompaniment.

"FANTASIE FROM RIGOLETTO."

Every teacher knows the facile and rather cheap possibilities for display afforded by this old—not to say hackneyed number—once a great favorite in the concert room.

Any girl in the fifth grade, with lively fingers and a supple wrist, can scabble through the brilliant

riffs and toss off the octave passages with which this work is so lavishly decorated in a manner to tickle the fond vanity of admiring parents and friends and to score a point for the technical training received from her professor, which appears to be—in the opinion of many—the sole purpose for which such pieces exist.

Nevertheless, in spite of the facility with which it lends itself to such use or misuse—the work is not without real musical merit and beauty of its own special sort, worthy the consideration of the serious musician.

It is a fine specimen of a class of piano forte works now practically obsolete, but very much in fashion fifty years ago, namely, the fantasias or operatic airs, scores of which were written and played by most of the leading pianists of that earlier day, and which held a high place in popular favor.

The plan of construction was simple, demanding ingenuity, but very little creative ability. It was merely to select and combine several of the most attractive melodies in a given opera, to form a sort of idealized medley more or less cleverly elaborated and highly embellished, according to the ability of the compiler.

The general form of the work and character of the ornamentations had usually no reference to any

and the useless, hopeless sacrifice of virtue and innocence.

Liszt has selected three of the most prominent and characteristic airs for the Fantasia, the pleading, seductive tenor air of the heartless, pleasure-loving duke; the recklessly rollicking piano melody of the mirthfully vicious sire of ill story, who is indirectly the cause of the fatal tragedy, and the impassioned contralto lament of the heart-broken heroine ruined, forsaken yet still with undying devotion, who dies by the dagger of the hired assassin, a voluntary sacrifice to her unworthy lover, who before the secret takes at the fatal moment when her father's revenge was about to be consummated, while she escapes, unconscious of his peril or her destiny—a flippant song on his lips.

These three representative and strongly contrasting melodies Liszt has ingeniously woven together, closing with a stirring climax in which the last two referred to are combined as in the final act of the opera.

To appreciate fully the mood of each and to realize the dramatic situation, the student should read the libretto—or better—the drama by Victor Hugo.

WHY TRANSCRIPTIONS FOR THE PIANO ARE DESIRABLE.

The eminent Italian pianist Busoni recently played a program made up entirely of transcriptions from the works of Bach, Beethoven, Mozart and other masters at a concert in London. These were works which were written for other instruments than the piano. The program aroused much comment in conservative England, but two London papers attempted to combat the opposition to transcriptions by stating the conditions which make transcription desirable.

The noblest works of Bach have been rescued from the stuffy obscurity of the organ loft and made familiar to thousands of concertgoers by Liszt, Tausig, D'Albert, Busoni, Philipp and other pioneers. Godowsky has taken the ballet music of Lully and Rameau and preserved it for modern ears by making it dance to a modern piano, just as Stanford and Wood have preserved the Irish ballads by supporting the voice with rich polyphonic harmonizations. To play and sing these things as they were written without the ears that they were written for and without the conditions under which they were originally given will generally end in their being damned as "ugly." No art was quaint while it was living, and the function of transcribers has consisted in lifting it despite traditions. Then the English music publishers have been compelled to issue what has been hedged by publishers who want, above all things, "song cycles." The publicity that accompanies fad is no less injurious to the public ear than the fad itself. A British gentleman of refinement, who was only after much trouble induced to buy a copy of "The Evening Star," as evident as his keen artistic sense, could be induced to give our readers the advantage of some educational suggestions from his wide experience.)

To The Young Musician Who Would Compose

From an interview secured especially for the readers of THE ETUDE from

MME. LIZA LEHMANN

of greatest inspiration to me. When on my marriage I decided to retire from the concert platform, I gave my whole attention to composition. I was determined not to let my physical condition stand in the way of my musical ambitions, and I also realized that my experience upon the concert platform, which had made me acquainted with many of the great vocal masterpieces, was of much value to me.

THE NECESSITY FOR WIDE MUSICAL EXPERIENCE.

"Like literature, the study of musical composition is facilitated by a familiarity with the music of the past as well as the present. This in itself will not make a composer, for some of those who have been most familiar with the great masterpieces have failed dismally as composers. Composition cannot be studied by theory alone. One must employ the keenest possible observation in noting how the masters have used their musical materials.

"There is a lesson in composition on every page of Beethoven, Schumann, Chopin or any of the great musical creators of the past. Such a knowledge is also of value in keeping the young composer informed as to what has been done, so that he may avoid ideas that have already been exhausted by his famous forerunners. Many so-called cases of plagiarism are due to the fact that the victim has composed a melody which he has supposed to be original, but which can be found in some old work with which he is entirely unfamiliar. As it is impossible to imagine a composer producing music comparable with our modern works without having a knowledge of them, it is therefore obvious that it is most desirable for the young student to make his musical experience as wide as possible.

"If it is absolutely impossible for him to be near some great music center where he can hear the masterpieces properly rendered, he need not despair. He can seek out the best of the records and by means of training and imagination get at least some idea of their character. His musical training should be so thorough that he need not refer to a musical instrument to secure an idea of a new work. He should read the musical page as he would the printed page.

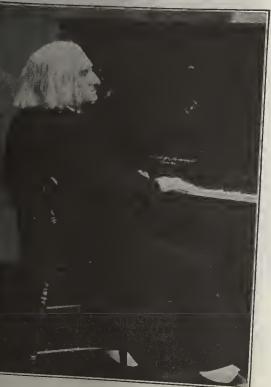
"Among the very few painful impressions I have gained in America is the fact that there seems to be a decided lack of proficiency in sight reading. Imagine how one would be hampered in a school or a university if one were unable to read readily and rapidly, and you will realize how serious such a defect is. This is surely due either to neglect or to faulty instruction for the American. I have found it difficult to find a young man who has not been hampered by this defect among singers when difficult and unusual intervals were approached. Americans seem to possess splendid voices. The voice, however, is of little value until the mind of the singer has been trained to employ it properly.

"In connection with this topic permit me to say that I have also been compelled to force myself to learn the diatonic scale, because American students has been far from being above reproach. I have had the privilege of hearing many young singers with remarkable voices in this country. They come prepared to sing in foreign tongues, but when requested to sing in their native tongue, the results are not always satisfactory. In fact, the case of the writer of folk songs, he must have first of all good melodic material of his own invention before he deserves recognition as a composer.

""In a Persian Garden," which was my first work of any significance, was written just outside of the city of Paris, where we were living in a little home located in the middle of a lovely apple orchard. I was very deeply impressed with the wonderful beauty of the Oriental poem, and I was very happy. I am always happiest when I am composing. One might as well ask me whence come the birds in springtime, as to inquire where the melodies come from. But I do desire to be a composer, the melodies must come by nature. Many melodies that have an individual and original interest and facility to produce beautiful melodies it is foolish to strive to become a composer. It would be quite as feasible for the raven to aspire to be a nightingale. There can be little doubt that many students

taught me to realize the power and the effect of a beautiful melody upon audience. I have always longed to write melodies. As a child, it was my greatest delight. I became a singer principally because I had voice sufficient to enable me to make a success upon the concert stage and because my mother's greatest desire was to have me become a singer.

"The idea of my becoming a composer was never even considered. Why? Simply because during my childhood the thought of a woman becoming a composer was not a popular one in England. It never seemed to occur to those who had the guidance of my early education that a woman could ever be taken seriously as a composer. Maud White, however, had written some very successful songs, and her career and influence were a source



FRANZ LISZT AT THE PIANO.



MME. LIZA LEHMANN.

THE ETUDE

In this month we bid farewell a characteristic of a great composer. I mentioned one curious little incident which illustrates this excellently. I was studying with Maria Clara Schumann in Frankfurt, where she had moved to have been better acquainted with the musical sojourns of her son, Robert Schumann. While I was in her home, Brahms came for a short visit. Naturally, it was in a state of great excitement. The anticipation of meeting one of the world's greatest masters was quite enough to set the student heart thumping. On the morning of the first day of his visit we had breakfast for breakfast. They were served after the German custom in the original tin containers. What was particularly startling upon hearing upon the can and drink the oil!

"Other musicians have met me in similar boorish, largely owing to performance and surroundings. However, most musicians are men and women of high brain-culture, if not experience, of which the world considers 'good manners.' It has been a privilege to know many artists. My father was a painter, a farce, and my mother intensely gifted in music, so one can easily understand the center for many renowned men and women engaged in the various arts. What girl could fail to be impressed by the presence of such illustrious personages as Jean Paul, Robert Browning, Alma-Tadema, Louis Riel, Joachim and others who frequently visited us? In this atmosphere of literature and music it was my good fortune to spend my early years.

I would advise students who desire to become conversant in as many men and women of note in different walks of life as possible. Of this will be greatly broadened.

THEORETICAL STUDIES

Before more advanced studies are undertaken the student should have a thorough knowledge of the rudiments and should have the advantage of studying extempore (improvising). A musical progress is founded upon training of this kind. The ability to identify and sing intervals, variations, and rhythms should precede the parsing of the more intricate studies of harmony and counterpoint. Judging from my personal observations this would seem the greatest need in musical America at this time. So long as a musician is bothered by technicalities of any kind, he is in a sort of musical bondage from which he can only escape by breaking the theoretical chains which bind him.

"Do not believe the necessity for studying harmony, counterpoint, etc., etc. You may read, for instance, that Wagner had comparatively little theoretical instruction. In all probability Wagner studied much without the assistance of a teacher, but the master of his powers of intense concentration was able to accumulate knowledge at a phenomenal rate. Although in musical theoretical studies one often learns rules, he may therefore after break, he must first of all learn how to break these rules intelligently before he can feel free in his work. In composition, In fact, rules are disregarded with the mystery of the subject, and the composer powers in their stead a highly trained sense of musical intuition which leads him to avoid musical pitfalls apparently without effort. The rules have been absorbed as it were. Although the young pianist is necessarily frequently interested in extempore, holding his fingers, he forgets these rules as he becomes advanced and the fingers assume the proportionation without thought upon their part. It is much the same with the rules of harmonic and counterpoint.

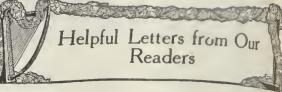
THE COMPOSER'S SPHERE

We hear but of the successes of many celebrated composers, but we do not hear of those who have failed. Even though they have won fame and wealth, are not always free from care and annoyances that continually arise. Upon one occasion I went with my收割人 to dine with Verdi at his home. I mentioned that among the costly dishes there were a huge fish at least a yard and a half long, and whose length of its spine was decorated with pink and white camelia blossoms. After many similar evidences of prosperity to the one small piano in his house in his bedroom so as to evade the armies of young singers who insisted upon having the master hear them. He was fond of singing, however, and when I sang some

MENDELSSOHN AT WORK.

One of Mendelssohn's friends tells the following interesting anecdote about the great master, indicating that astonishing state of mental discipline he had reached:

"One morning I went to Mendelssohn's room and found him engaged in writing music. I wanted to go away again directly, so as not to disturb him; He asked me to remain, however, remarking: 'I am merely copying out.' I remained in consequence and we talked on all kinds of subjects. He continued writing the whole time. He was not writing, for there was no paper, but upon which he was writing. To my surprise, I found it was an orchestra's Grand Overture in C Major, which was filled in all measure by the completion of instrumental parts, winding down the staves was completed, before he went to the next measure. During all the time there was no looking forward or backwards, nor comparing, no hunting over or anything of the sort; the pen kept going on, slowly and carefully it is true, but without pausing. The 'copying out' meant that the whole composition to the last note had been so thought over and worked out in his mind that he beheld it there as though it had been actually lying before him."



FREER USE OF CHURCH ORGANS.

To the Editor of THE ETUDE:

"Very few composers succeed in winning success with their first compositions. It is well known that many years before the composer can produce works that satisfy his own musical consciousness and also the demands of the publisher, who in most cases is forced to regard the whole question from the commercial stand-point. Proficiency, however, comes only through work and hard work at that. The young composer must write, write, write, and with every finished composition he must seek to wherein he has failed and wherein he has succeeded. The cultivation of the habit of being one's own severer critic is a most excellent one, though the young composer should always respect the criticism of experienced musicians. The faults they find with your work are criticisms which lead you to new heights. The habit of disregarding failure is also one which should be assiduously cultivated in musical composition many failures usually precede success. You cannot afford to have your mind burdened with regret over the loss of temporary success if you would be in good condition to produce new works.

NEW WORKS.

"Although my most successful works have been written for the concert platform, I have long felt a longing to write for the stage. I have written a light opera, entitled 'The Vicar of Wakefield,' which was produced in London, with Mr. David Bisham in the leading role. I did not attempt a grand opera as yet, but I am continually on the lookout for the libretto for a romantic opera.

"My latest work has been a cantata, a musical setting of the poems of Ossian. Ossian was the name given to a semi-historical Celtic bard and warrior. He lived about the end of the third century. In 1760 James Macpherson, a Scotch poet, showed some translations of Celtic songs to friends, purporting them to be translations of fragments of poems by the third century poet. A controversy arose, and has, according to some, never been settled. If Macpherson was the author, there was no reason for his concealing his name, as many famous poets do. However, the uncertainty of their identity adds to the interest in them. Edward Fitzgeral, who spent two years in translating 'In a Persian Garden' from the Rubaiyat of the 11th Century Persian poet Hafiz Omar, called Khayyam or the tent-maker, so vastly improved the presentation of the Oriental original that the poem has come to be considered one of the great masterpieces of the English language.

To the Editor of THE ETUDE:

"For several years I have wanted to tell some of the young musical students of America of my own somewhat unfortunate experience as a student, with the view of helping other girls who may be placed as I once was. I am convinced that many poor, ignorant, silly girls may be saved much bitter disappointment if they will take warning from my experience.

When quite young I laid my plans to become a musician before my parents, and was delighted to know that they approved of them. My ambition of course was to be nothing less than one of the world's greatest pianists. Consequently, in order to keep my hands in good condition I could not do any work that would stiffen the finger joints or make the wrist less flexible. As a result of this my sister attended to the garden, swept, dusted, washed the dishes, and in fact did practically all of the work. She also took piano lessons but I was the one who was to bring fame to the dear old family name.

As time went on we both took up more difficult pieces, demanding greater strength and endurance. Then it was that I noticed that Helen, my sister, could master the technical difficulties with comparative ease, while I had to spend hours at the keyboard in order to put strength into my frail fingers and weak arms. Many sleepless nights made me nervously ill by saying: "You are not strong, Helen is naturally strong and vigorous, and can get big and brilliant effects."

Oh, you dear, blind, indulgent mothers, you poor, decent students who have never awakened to the fact that beautiful hands are not essential to fine piano playing. To my young sisters of America I would say: "Use your hands correctly and do not abuse them. Do not abuse your hands, but domestic labor which must be done in every well-ordered household. When you become as old as I am you will find that the help you give to your mother woman and will add to your proficiency as a per-

A READER

THE ETUDE

The Etude Gallery of Musical Celebrities



Niccolò Paganini



Johann Sebastian Bach



Ignaz Jan Paderewski



Arthur Foote



Fannie Bloomfield-Zeisler



Max Reger

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletins for class club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This is the third set of picture-biographies in the new series, which commenced in January, and included portraits and life-stories of Hofmann, Anton Rubinstein, von Field, Sullivan, Liza Lehmann, Vieuxtemps, Franck, Wagner, Siegfried, Dandia, Gadaki and Johann Strauss. The series published last year is now obtainable in book-form.

IGNAZ JAN PADEREWSKI.

(Pah-dre-eff-skeev).

Paderewski was born at Kurylowka, Podolia, November 6, 1860. He was a pupil of Raguski at Warsaw Conservatory, which he left to go on his first concert tour, 1870-77. In 1877 he became a teacher of piano at Warsaw Conservatory. Paderewski then went to Berlin, to study under Urban and Wurster, but in the fall of 1878 to Vienna to study with Leschetizky. After a short time he became Professor of piano at Strasbourg, but gave up this position for further study with Leschetizky. In 1887 he made his debut in Vienna, and later in Paris. His success was overwhelming, and from that time onward has been uninterrupted. In 1890 he appeared for the first time in London, and in subsequent seasons, and the following year he was heard in the United States for the first time. His success in this and subsequent seasons was well known to need no repetition. As a composer, Paderewski's opera *Mametzew* has received on its production in Dresden in 1900, and his more recent symphonies have been friends at its production by the Boston Symphony Orchestra. His most familiar composition, however, is the *Mimact* in G major. Paderewski established a fund, known as the Paderewski Fund, for the encouragement of American born composers. (The Blinde Galerie.)

MAX REGER.

(Ray-ger, g as in "get.")

Reger was born at Brand, Bavaria, March 19, 1873, and was the son of a teacher. His father was transferred to Weiden in 1874, and it was here that Max first received his first education in music. His instructor was an organist of the name of Lindner. In 1880 he went to Solingen and became a pupil of Riemann. When Riemann went to Wiesbaden, Reger went with him and subsequently became his teacher himself. In 1885 he was obliged to enter the army. A very severe illness interrupted his career about this time, and in 1888 he went home. Three years later he joined Reger, and they married. Max Reger is one of the most talked of composers of the day. His mastery of counterpoint, his supreme, and his harmonies are very striking, though they do not always appeal to the lay mind. His compositions are much used in Leipzig, and other music centers, but are not very well known in America. Indeed it would be hard to say that most musicians are more interested to talk about his music than to play it. Many of his music is for the organ voice, or piano, though he has written music for singing masters. He has composed comparatively little for orchestra. He is undoubtedly one of the most original composers of the day, but posterity will have to settle his exact place. (The Blinde Galerie.)

JOHANN SEBASTIAN BACH.

(Bahch-'ehn' guttural).

Bach was born at Eisenach, March 21, 1685, and died at Leipzig, July 28, 1750. He was the son of a poor man who had shrewd ideas of making a fortune from his son's talents, and obliged him to practice long hours every day in his early childhood. His mother, however, was a source of inspiration, and between the two of them Paganini created a sensation at his debut in his native town. In 1725 he went to Parma and studied under Ghiretti, and made his first tour in 1729. When fourteen years old he set off on his own account. His career now was one of extraordinary success interspersed with every form of dissatisfaction. In 1705 he became attached to the court of the Princess of Lucca, but gave up this three years later in obedience to his mother's disposition. On account of his ever-increasing skill upon his instrument, and unique personality, he was regarded by the common people as being in league with the devil, and he never took much pains to dislodge this idea. In 1788 he went to Weimar, where he made a profound sensation, and thence he toured Austria and Central Europe, Paris, and in 1831, England, with success everywhere was tremendous. In England alone he made over \$80,000. He was generous to his mother, and left his son a fortune; and was always willing to aid in the cause of charity. (The Blinde Galerie.)

FANNIE BLOOMFIELD-ZEISLER.

(Zeyz'-ler, the first syllable to rhyme with "rice.")

Mrs. BLOOMFIELD-ZEISLER was born in Bielitz, Austria, July 16, 1856, and two years later her parents came to America, settling at Chicago. Here Mrs. Zeisler became the pupil of Hermann Ziehn, and later of Carl Wolff. Through the influence of Mme. Esipoff she became a pupil of Leschetizky, in Vienna, 1878, and five years later appeared in many concert tours in this city. Upon her return to America she undertook a successful concert tour throughout the United States. In 1881 Mrs. Zeisler undertook a concert tour in Europe, appearing with great success at the principal music centers in Germany and Austria. Her tour was so well received that she was invited to undertake another tour in the following year. Her reputation was further enhanced by the additional tour. In 1888 she made her debut, where her playing captivated the British public. While in London she was invited to play at the Lower Rhine Festival in Germany, and she also extended her tour to France. Upon her return to America she undertook another tour, and her splendid genius is now recognized from the Atlantic to the Pacific. Her style of playing is vigorous, clear, and yet capable of great tenderness. She is at her best with the modern masters. She is in the front rank of modern virtuosi of either sex. (The Blinde Galerie.)

NICCOLO PAGANINI.

(Pah-gah-nee'-nee).

Paganini was born at Genoa, February 18, 1804, and died at Nice, May 27, 1840. He was the son of a poor man. His father taught him the violin, but after his father's death, young Bach went to live with his brother, who taught him the clavichord. In 1700 he became a chorister at Lüneburg, and in 1704 became organist at Arnstadt, and three years later he went to Mühlhausen. In 1707 he went to Weimar, as court organist, and was later appointed Concertmeister. In 1717 he became Kapellmeister at Coethen, where he remained until 1723. He then was appointed cantor at the Thomasschule, Leipzig. He was also director at the Thomaskirche, and the Nicolai-kirche. He had many squabbles with the authorities, who failed to appreciate his genius, but for the most part he lived happily enough. He was married twice, and had in all twenty-two children. Bach was one of the first to initiate the system of fingering now in common use, and was the first to show the practical value of "equal temperament." His mastery over counterpoint and fugue was superb, and his *Forty-Two Preludes and Fugues*, and *Passio Music*, are imperishable. Many musicians look upon Bach as the greatest of all masters. (The Blinde Galerie.)

ARTHUR FOOTE.

Mr. ARTHUR FOOTE was born in Salem, Mass., March 5, 1853. As a youth he studied the pianoforte, and at fifteen was taken to B. J. Lang, on whose advice he was entered as a student of harmony in the class of Stephen A. Emery, at the New England Conservatory of Music. At Harvard, Mr. Foote studied with Prof. J. K. Paine. After graduating in 1874, he resumed his studies with Mr. B. J. Lang, at the same time continuing his theoretical work with Prof. Paine. In 1875 Mr. Foote became organist in the First Congregational Church in Boston, a position from which he has only quite recently resigned. His orchestral compositions include an Overture, *In the Mountains*, two suites, a symphonic poem, and other works of striking musical value, while his operas, *The Fairies of Hiawatha*, *The Wreck of the Hesperus*, and *The Skeleton in Armor*, are frequently heard. Mr. Foote has occupied many important positions in the world of music, being Honorary President of the American Guild of Organists; President of the Cecilia Society; member of the Harvard Musical Art Association, and a zealous worker in the cause of music. Mr. Foote's career is the more remarkable in that it shows conclusively that a musician can achieve the highest results, and the greatest success, in America without having to go to Europe either for musical education or for the prestige of a foreign reputation. (The Blinde Galerie.)



The Diatonic Scale in the Works of the Masters

Written expressly for THE ETUDE

By CARL REINECKE

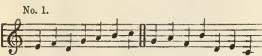
Formerly director of the famous "Gewandhaus Orchestra" of Leipzig, and of the Leipzig Conservatory of Music

[Editor's Note.—Nothing could possibly indicate the remarkable vitality of Carl Reinecke more deeply than this, his latest article, "The Devil of the World's Famous Music Teachers," as he has been called, was born in 1824, when Beethoven was still alive. Nevertheless, he has continued his remarkable activities into this age of electricity, flying through the air, and has given us a new article, giving all the details of his contribution to the world of music.]

To those who may wonder what this article refers to the major or minor scales in which no irregular chromatic alterations (sharps or flats or naturals not regularly in the key) occur. Strictly speaking, the minor scale in which it is necessary to employ a sharp or a natural to form the half note, half a tone apart, for a portion of convenience is the so-called "natural minor," and the scale alternating between the sharp and the flat is called "the diatonic scale." Opposed to the diatonic scale is the chromatic or other scales in which unusual accidentals occur.

Some of THE ETUDE's more advanced readers may look upon this article as "the voice of conservatism," but the writer is not trying to impress his readers with the inherent use of accidentals so common to some of the works of modern masters. This article may be read with equal interest by the music lover as well as by the advanced musician. The translation was made by Mr. George S. Krehbiel.

Occasionally we hear this question asked whether in time the possibility of inventing new successions of tones will not be exhausted, since we have at our command only the twelve tones of the chromatic scale. One must consider that the mathematic formula 1 2 3 4 5 6 7 may be utilized more than 5000 times in producing various colossal combinations of vast extent, e. g.: (Ex. 1)



Then, too, I have already shown in my book, "Our Masters" (*Unser Meister*, published by V. Spemann, Stuttgart) by numerous examples in notation that Beethoven in his works has formed more than 170 themes and motives from the diatonic triad alone, from his first trio, Op. 1, No. 1, to his ninth symphony, etc. (Ex. 2)



When one further reflects that in the use of the triad, when the chromatic element is entirely excluded, and that in the thousand different factors the composer has at his command the assistance of such aids as harmony and rhythm in conjuring up practically numberless tonal images, one can hardly fear that the mighty art of music is in any danger of being extinguished.

My present intention, however, is to examine only the diatonic scale as it is found in the works of our most-trusted masters, as a regular figure and handled in a poetical or dramatic manner—in such a scheme, therefore, when it occurs merely as a phrase or as a brilliant passage (*vide the glissando in the first movement of Weber's Concertstück*) it will not receive consideration. We shall also take it up only when it begins with the tonic. Mozart has given us one of the most remarkable examples of this kind in the opening Andante to his overture to *Don Giovanni*: (Ex. 3)



In the first of the three-voiced inventions (C major) he brings in the scale no less than twenty-four times. Handel furnishes a noteworthy instance of this in his Ode, *L'Allegro, il Penseroso, ed il Moderato*, in the chorus "And young and old come forth to play": (Ex. 6)



Beethoven: "Pastoral Symphony." *Allegro ma non troppo.*



This is, to be sure, a *tour de force*—but such as only a master could accomplish.

Gluck in the overture to *Iphigénie en Tauride* represents the storm by rising and falling scales in sixteenth notes, finally reaching the following climactic point: (Ex. 8)



and by the end of the short prelude these figures have been heard thirty-six times.

Here follow some examples showing how the simple scale beginning on the tonic can, by means of variations in tempo, rhythm, harmony, etc., be made to express the most various moods according to the will of the composer: (Ex. 9)



Mendelssohn: "Midsummer Night's Dream."

THE ETUDE

THE NEGLECTED HIGHWAYS OF PIANO TECHNIC.

BY MARINETTE BROWER.

We have got to rise in D'Indy's works a single sixteenth-metrical 3-4, but all rhythm demands a mixture of light and heavy accents no such rhythmic device can only be used for an odd measure.

MISTAKES ABOUT ALIA BREVE.

It is an error to state that *Alia Breve* means 2-2, it is also an *Alia Breve* rhythm. Some call 2-2 the "Short *Alia Breve*" and 4-2 the "Long *Alia Breve*." In one sense all the movements in which we come more than a quarter-note earlier than *Alia Breve*, although such a denomination is not to be recommended as it might be easily confused. The origin of these large rhythms were of larger denomination than at present. The *Maxima* (Ex. 4) was equal to eight whole notes, the *Longa* (Ex. 5) to four, the *Breve* (from which comes our double whole note) (Ex. 6) to two, the *Semibreve* (our whole note) (Ex. 7) to one, and the *Seminotus* (our half-note) the least (one half-note), written thus (Ex. 8).

The English penetrated the above names and to-day gives a double whole note a *Breve*, a whole note a *Semibreve*, and this, a half-note a *Minima*. English have done more for them, for they have kept all their sacred names (Church of England) in these large rhythms.

Why should we write 3-4 or 4-4, we have the 3-4 (16th measured) after the last two are rare. It is considered that the large alteration affects the speed; 4-2 would be only an equivalent of 4-4, 3-3 etc. We have seen a 2-1 rhythm composed rapidly as a 2-2 Allegro. Let the student look over any large Hymnal and he will find that the Hymns in the large rhythms are not slower than those in ordinary notation. Although this is also often found in other countries, particularly in the German Chorales.

It must be remembered, however, that if it is a common measure a 4-4 rhythm which is (in the same words) changed into 4-2 it would mean a halting and slowing-up, and vice-versa. The old sign for *Alia Breve* (Ex. 9) C is properly used for 3-4 but the same sign often appears for 4-2. Turn the sign for 4-2 (the numeral is always first and bottom) would be thus, (Ex. 10) C or, (Ex. 11) C. The old sign for 4-4 (not to be called "Formation Time") (Ex. 12) C is also often erroneously used for 2-2 or 4-2. The teacher had better and a few measures of the music whenever the *Alia Breve* sign occurs, to make sure that it is correctly written.

OTHER RHYTHM MARKS.

Smaller rhythms are only used to denote a style of tempo and expression. The 3-8 would be brighter and quicker than 3-4-6 than 8-16 than 12-16 than 16-32 etc. Such an effect could be well produced in a tempo or expression more rapid, but eventually music may be simplified by the omission of many of the unnecessary rhythm marks 3-8, 4-8, 4-16 etc.

NEVER, NEVER, NEVER!

Never be bewarred: the greatest virtuosos of the day have had their trials.

Never be conceited: there are plenty of accomplished people in the world.

Never argue with your teacher: it is her province to tell you what to do and what not to do.

Never boast: be yourself.

Never play pieces which have been recently given you to study, before your friends: play some of the old ones that you can render decently.

Never attempt Bach or Beethoven until you can play your scales perfectly: Plaidy and Kohler are your friends.

Never strip the piano with the sole object of beautifying your life and the lives of others.

Never rely entirely on your memory: bring with you copies of your friends' favorite pieces—lest you forget.

Never overlook the fact that real music means something, sham music naught; never play thinking twaddle—even if it come from the latest musical comedy.

THE ETUDE

THE NEGLECTED HIGHWAYS OF PIANO TECHNIC.

BY MARINETTE BROWER.

MANY a young student in starting his musical education is like a traveler in a strange country. He is seeking the realm of music, and finds that travel on the broad highway of Truth, but he is not quite sure of his course. Many of the paths look easy and pleasant, some indeed even lead down instead of up toward the light, though the easy descent is often hidden by the shrubbery overhanging the path. The wayfarer is unconscious of the direction he is taking, and fails to follow the guide posts he will still be undecided. If he can find the directions often changing, and indicating opposite points as the desired goal. If he knows his way of those who claim to know the country he is passing, and advertise themselves as being capable of directing travelers, he is liable to be most easily led astray. For each of these wise ones seems to have a different method for reaching the realm he is seeking, and all glibly assure him theirs is the only right road.

With undaunted courage he will press on till he reaches the highest point of honest achievement.

When the machine-like height he turns to look back at the long ascent. Yes, here is the valley with its winding paths, there the treacherous woods, which are alluring so many travelers, and too important to seek out the true way. There lies the broad highway, gleaming white in the sunlight. Why do they not see it, and find it? Why are we contented to wander about and get nowhere!

Let us translate this little allegory into the every day facts.

The broad highway in piano playing is the highway of Principles, the best, the most logical, the most thorough way of study, is based on the educational principles of mental control, of position and movement of condition, action and order, posture, and with etudes and pieces. Who ever begins his study in the artistic art with pieces, even though they may be of the simplest order, is not likely to acquire a taste in the music, nor the necessary technical drill so essential to thorough study. The pupil will be spoiled by trying to reach the goal as it is now sound to distract the attention.

If you have made an unfortunate beginning and are now caught, there is time to rectify the error, but one must be willing to begin over again until the errors are corrected. The one is willing to leave the piano alone for a little while, and study principles of position and movement at a table, away from the sound, rapid progress can be made, at the table finger action must be controlled by the mind as there is no sound to distract the attention.

After one has started on the highway of Truth, the next step is to acquire, through correct up and down movements of fingers, and balance of finger action, a perfect, even, flowing, singing legato touch. The legato touch is in common use for trills, scales and all passage playing, and is much cultivated with great care. If the pupil is allowed to slip over this most important branch of the work, foundation, legato study, if his attention is diverted by playing in other keys, transposing, trying to play at sight before learned habits of touch are formed, it may be very difficult to overcome the errors of a false start, and to return to the right road.

The next step may be the education for chord playing. It is not enough to get the notes in proper order or to imagine that sufficient chord practice can be obtained from playing the chords round and hand arm positions, the lack of control, the family time, the uncertain touch, the general ineffectiveness. Those pupils who have evidently missed the high mark of a good choral. Here at least we might expect reasonably good playing for we are not taking the pupils suddenly, at a disadvantage. They have probably practiced long and diligently on their pieces, beginning schools.

Now to carry your investigations higher, visit some of the conservatories in our country. Will you find the piano playing logical, correct methods of playing? Ask any of those piano pupils, who have a good teacher, to read at a costly price, for play for you, or to read at the top. Note the family hand and arm positions, the lack of control, the vagaries of time, the uncertain touch, the general ineffectiveness. Those pupils who have evidently missed the high mark of a good choral. Here at least we might expect reasonably good playing for we are not taking the pupils suddenly, at a disadvantage. They have probably practiced long and diligently on their pieces, beginning schools.

You may say, "There is the scale, now—that is a highway which is well trodden, for every one plays it." True, but how were they played? Too often in a jerky, uneven fashion, with an accent every time the thumb comes down, it is impossible to build smoothness, velocity and evenness such a foundation. Scale playing can be made both exact and effective only by being begun in the right way. The principle of a slanted hand, adjusted to the keys as it glides up and down the keyboard, is too often neglected, and is the result of a perfectly even, flowing and rapid scale is impossible. This applies also to the arpeggio. It can not be a beautiful principle, and then the working out in earnest slow arpeggio is necessarily more slanted in a little kick in making some of the fingers, along the forward playing. In conclusion we would say, it is the great highway of Foundational Principe, that is so often missed in the study of the piano.

What then is this technical highway of truth which we should find and follow? It is starting with mind and physical control; learning position and condition of arms and hands, and correct motions of fingers before we enter the plains. It is learning arm movements and simple finger exercises from the keys board's before we attempt to use them at the keyboard. It is learning notes and rests with their exact value, simple counting and time beating, before we begin to play the piano at all. By so doing we are logically, and at the right end. This preparation need not be a long and tedious process, on the contrary it is to the conscientious teacher a source of delight to see truth demonstrated in correct conditions, and actions of hands and fingers, and to see the mind powers awake and interested in doing the right thing. "There is nothing so beautiful as truth." It begin rightly may be called a "joy forever," for its results are far-reaching. It saves time, money, nerves, and health. What is not well taught in the beginning, the result is often very discouraging. As the pupil tries to advance, the lack of proper foundation is a constant drawback. The advanced teacher has much to do to destroy the early errors, and patch up the foundation, and the result is never entirely satisfactory.

A thorough beginning does not mean that you intend to be a concert player. Why should you not begin rightly even if you do not intend to carry your studies on? The foundation principles are the same, whether you intend to practice one hour a day or six. Because you only aspire to play simple pieces do you think it necessary to play with bad tone, irregular time, stiff wrists and ungraceful and inartistic movements? No! Then be willing to lay the foundation of your study with care.

If you have made an unfortunate beginning and are now caught, there is time to rectify the error, but one must be willing to begin over again until the errors are corrected. The one is willing to leave the piano alone for a little while, and study principles of position and movement at a table, away from the sound, rapid progress can be made, at the table finger action must be controlled by the mind as there is no sound to distract the attention.

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THE ETUDE



What Early England Gave to Music

By JAMES FRANCIS COOKE

(From "The Young Folks' Standard History of Music")

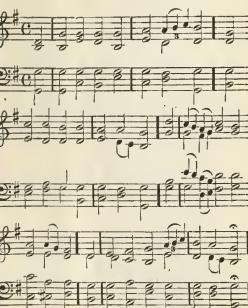
In a few chapters suitable for periodical publication selected from the above mentioned work have appeared in past issues of THIS ETUDE. These are part of a series of forty "story-lessons" designed to assist private teachers in securing the most abundant field of instruction in this matter as far as possible. Although the author intended for absolute simplicity, the author has endeavored to produce a work equally interesting to the adult and the child.—Editor. [—] *Editor's Note.]*

AFTER one has learned what had been done on the European continent during the first fifteen hundred years after the birth of Christ, our knowledge of history would be very incomplete if we did not study something of the works of the first composers of early England.

That music was known in early Ireland, Wales,

Scotland and England there can be no doubt. The stories of the musical "bards" or poets are very many. In the fifth century in Ireland the poet-saints and the musician was the King of Ossory, Tara, and the harp he is said to have owned with twenty-eight strings, is to be seen in the Dublin Museum. We have learned that credit for the first Polyphonic (many voiced) writing was given to John Dunstable, who was an Englishman. We have also learned that what is supposed to be the first example of Polyphonic writing was the old English canon "Sumér is icumen in."

THOMAS TALLIS was probably the most celebrated English musician after Dunstable. He was born in 1505, and died in 1585. He was organist at Waltham Abbey, and at the Chapel Royal. With his pupil, Byrd, he obtained a monopoly of the music publishing business in England. He left many remarkable choral works which won him the title of "The Father of English Choral Music." One of his hymns known as "Tallis" is still to be found in our hymnals. The music of this hymn is:



AN ENGLISH HYMN OVER THREE CENTURIES OLD.

WILLIAM BYRD (born 1540 and died 1623). He was a pupil of Tallis, and became organist at Lincoln, and later, at the Chapel Royal. He wrote a great deal for the "virginal," which was a keyboard instrument with strings like a piano, but with a different method of sounding the strings. Byrd also wrote many masses, motets, anthems, psalms, madrigals and songs and was thought by many in his own day to be equal to Palestrina and Di Lasso.



HENRY PURCELL.

died in 1655 at the age of 37. His family was musical and he was an orphan and entered the Chapel Royal as a chorister, serving King Charles I.

James Cooke, Humphrey and Blow. In 1675 he set music to a play by Tate which met with such immediate success that he continued to write other songs and music for plays with great rapidity. He wrote music for over forty plays and operas for which the leading poets of his day furnished the words. In 1680 he became organist at Westminster Abbey and two years later at the Chapel Royal, church and he wrote over one hundred anthems, three services and numerous songs, etc. His music was very original and for nearly two centuries his position as the greatest of all English musicians was not disputed by any.

Among other early English musicians whose works have won enduring fame for them are HENRY LAWES (1595-1662) who wrote the music to Milton's "Comus" and to John Donne's "Satyre Against Schoolmen." THOMAS ASTUPINE (1600-1678) was the composer of "Rule Britannia" and some of the most vigorous as well as the most graceful English songs. He was a Doctor of Music of Oxford and wrote two oratorios, several operas and the music to some of the Shakespeare plays.

TEN TEST QUESTIONS.

1. Name a famous Irish King who is known as a musician?
2. To which country is given the credit of producing the first contrapuntal music?
3. Name a famous hymn by Thomas Tallis which is sung to-day?
4. What English musician was considered in his day the equal of Palestrina?
5. What English musician was famed as an organist?
6. Who is thought to be the greatest of early English musicians?

7. For how many plays did Purcell write the music?
8. In what famous church was Purcell organist?
9. Did Purcell write music for the church service?
10. How long did Purcell hold his rank as the foremost musician of England?

WHAT MUSIC MEANS IN THE COUNTRY HOME.

BY ETHEL M. CARROLL,

MANY people are inclined to think that music is something which is the peculiar property of the city and the town. It is true that the great symphony orchestra and the grand opera company require large auditoriums, but aside from this, there are few musical advantages which may not now be had right in the parlor or "setting-room" in the farm homes of our country if those who possess these homes will only go to the trouble to provide them. Even the reflections of the voices of Caruso, Eames, Tetrazzini, as well as the performances of great orchestras may now be heard through the medium of the phonograph-reproducing machine.

Others of farms often wonder why the young men and young women are continually enticed to the city to do work that is sometimes far less congenial and little more remunerative. The only answer is that the craving for excitement and intellectual activity is so great and the life on the farm, in many instances, so monotonous that the youth's only natural choice is the metropolis. Consequently the young people pack up their belongings and move into a dirty, grimy city street and spend their days in a 6 x 7 room, eating food that bears about as much resemblance to the food on the farm as an orange blossom does to the real blossom. Why? Simple because their appetite for activity and excitement has overcome their appreciation of the higher things in life.

The farmer's problem nowadays is to keep his boys and girls at home. With this comes the question: Is it best for them? Is it best for the nation? The migration to the cities has been enormous and unhealthy. How is it to be stopped? The only answer is that making the country life more stimulating and more attractive. That music is destined to play a most important part in doing this can be readily seen.

There are times, even in the best of homes, when the tension becomes tight. Every member of the family feels, secretly, the nervous strain, but seems unable to command the situation. In the city an auto, a trolley, a car ride, a walk through the park, a visit to the theater often calls the nerves and breaks the spell. You remember those days out on the old farm? Mother was weary of darning and cooking; the business wrinkle in father's head was deepening; sister was finding life humdrum, and the boys were growing tired of the old place. A climax was surely coming. It came. Sister found "Old Tunes and Melodies" on her music shelf, sat down to play over some ballads. Soon father took a long, long look at her, and then they were pieces they sang together at the little singing school just twenty-three years ago. They smiled, provoked by memories, and the knot in their thread of life was untied. You stopped your nervous whistle to try over the tenor to "Alice, " "Bob." When the bell rang out the work-hour the clouds were scattered and the sun was shining. The boys were laughing, heavy that afternoon and your heart was always light. You found the attractions of the town—you remembered that it was mother's birthday and she must have a new shawl. As you think of it now, with aged-dimmed eyes, you see a halo about the world of your youth. Most often you recall those hours spent in song and music. Every night you thank heaven for the old-time, simple piano of your childhood home.

Our little asylums are being filled with women from the country. They are harboring sadness about the drudgery of their lives, cap the bodies, and on the farm needs music—it is her rightful inheritance; let her come into full possession of that which is her own. Then she shall teach it to her daughter, so that the grandsons may learn the sacredness of the home.

THE ETUDE

How to Get Up an Attractive Advertising Booklet
 (From "Dollars and Music.")
 By GEO. C. BENDER

I know, and the advertiser must continually remember that his whole object in advertising is to get business. If the advertisement does not bring pupils it represents just so much money thrown away. In advertising the teacher must tell his story, his whole story, and nothing but his story. Advertising is writing, and is a means of educating or acquainting the public, so that it will be informed upon the business. The booklet is especially valuable to those whose resources now limit the use of large space in the magazine. It enables you to tell your whole story at a cost that is very much less than that of newspaper advertising. It does not however appear quite so economical when one considers that the newspaper prints more copies of your advertisement and distributes it in a manner that makes it impossible for you to do. The booklet, on the other hand, has another advantage which you should always keep in mind. When a prospective student reads your booklet he is likely to say, "I have seen your booklets very well tell my story without being egotistical. It is quite a different matter when my story is told in your booklet. Moreover, your booklet will want to know just what your booklets contain and you will both be spared valuable time by having a booklet at hand. No teacher should go to an audience without a little booklet of some sort.

In spreading the booklet place yourself in the position of the prospective customer. Think of all the things you would want to know about a teacher and seek to answer anything that might not interest you. Look up your own circular as that of some one else who is trying to induce you to spend money for his services to be rendered. After a little thought you will realize that your booklet must at least have the following characteristics to be a good "all-round" booklet:

THE RIGHT SIZE.

The most convenient size is a very important one. The booklet is too large to be mailed in anything but a special envelope is difficult to dispose of. The reason a booklet three inches by six inches which has been slipped into the ordinary unengraved envelope, is not a very good size. This is also a convenient size for a man's pocket and the father of your prospective pupils, who may not have time to read your announcements at the breakfast table, may keep it in his coat pocket and finish reading it while at work.

The booklet must be interesting, refined and attractive in appearance. The above applies to always the most expensive one in the end. His work is at any price. It is also wise not to economize on the quality of the paper and upon the kind of paper that you intend to use. A bulky booklet, in fact, is a headache. Sixteen pages, is also not advisable. It is very unlikely that anyone could write more than sixteen pages of material which you are interesting enough to make good advertising. It is better to issue two or three short booklets than one long one.

In preparing the booklet for the printer a "dummy" lay-out must be made. This is made to resemble the finished booklet as much as possible and all the figures are numbered and the copy that is to go upon each page is indicated.

MAKE THE CIRCULAR BRIEF.

In preparing the reading matter the writer should have in mind all the principles of advertising we have already described. Above all things do not waste words and make every sentence in your booklet of such a nature that it will attract and offend attention. Short sentences are much more effective than long ones. The reader may read thirty to forty short paragraphs; whereas nothing could persuade him to read the same matter set forth in a continual manner.

Two or three well-selected press notices are better than a dozen chosen without discretion. In some cases the critic of a journal has acquired promi-

nence as a writer, as have for instance Mr. Louis C. Elson of Boston, Mr. Geo. K. Upton of Chicago, Mr. H. T. Finck of New York. These names in themselves bear additional weight and in some cases it might add to the drawing power of a circular to have their portraits printed beside their testimonials but it should also be remembered that while these famous critics are well-known to music-loving people they are quite unknown in many cases to people who take no particular interest in music or music study.

The title or heading is of utmost importance. What you print upon the first page often determines whether or not the circular will be opened for perusal. Some teachers who desire to make their circulars particularly attractive have used covers of different colored paper or cardboard. Some have even resorted to the expense of having these handsomely embossed with their name, address, school insignia, etc. This often adds to the richness of the circular if it is not overdone. It aids in insuring the circular against being thrown in the waste-paper basket.

(In the next issue of *THE ETUDE* we will print a full twelve-page circular, as a model for teachers who need such assistance.)

A PLAIN LETTER OF ADVICE TO A YOUNG TEACHER.

BY REBECCA BERRY RICHARDS.

The following letter was sent to a young teacher by an older one who desired to assist the novice in avoiding some of the many pitfalls into which many young teachers drop before they reach success:

MY DEAR HARRIET—I received your letter asking me how I started my class of pupils. To teach, one must have talent, perseverance and patience in

the booklet proper, the testimonial may of course be set up in type, but a better method is to use a simile of handwriting, very reasonable in price.

Let us suppose that the teacher has some five or six such testimonials of this kind she can use to use. First determine the size of the space the testimonial will occupy and then have the cuts made of the entire sheet at once in order to reduce the expense. The effect can be heightened by printing beside the testimonial a small half-tone portrait of the pupil, particularly if the pupil has an attractive face. This is indicated in the layout for the model circular which appears later.

PRESS NOTICES.

The public comes to place little confidence in press notices unless the standing of the journal which printed the notice is so widely known and possesses such a firmly-founded reputation for honesty and truthfulness that the notice really has some weight. Press notices from the average country newspaper are practically worthless. Why? Because the country editor is so heavily biased in favor of his readers that he cannot be expected to give an unbiased opinion of anything. He is, however, a good judge of what is good and bad, and the father of your prospective pupils, who may not have time to read your announcements at the breakfast table, may keep it in his coat pocket and finish reading it while at work.

The booklet must be interesting, refined and attractive in appearance. The above applies to always the most expensive one in the end. His work is at any price. It is also wise not to economize on the quality of the paper and upon the kind of paper that you intend to use. A bulky booklet, in fact, is a headache. Sixteen pages, is also not advisable. It is very unlikely that anyone could write more than sixteen pages of material which you are interesting enough to make good advertising. It is better to issue two or three short booklets than one long one.

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To sum up these are the first steps in order: Start with a good recommendation. Go to a suburban town. Call at every house. Enquire for musical people. Get one pupil. Stick to him. Give a recital. Play in public. Organize an ensemble class. Show no partiality.

Wishing you great success,

Very sincerely yours,

THE ETUDE

board, but just as soon as we begin to sing we are apt to do otherwise to the detriment of the tone quality.

PADEREWSKI ON THE PAUSE.

Paderewski understands the full value of the pause. He says, "If a great orator railed off a speech in the same mechanical, metronomic manner in which most pianists reel off a piece of music, he would make but little impression on his hearers. That is not Paderewski's way. He knows the artistic value of a pause, the emotional purport of suspense, I have read criticism in which he was censured for these pauses—which he makes—is it safe to say, to give the artist time to savor and dwell for a second on some exceptionally beautiful melodic turn or modulation. These critics remind me of a story I heard one day at John Muir's home in California. A party of Sierra enthusiasts had with them a lady on whose senses mountain scenery had made no impression. When they paused at a specially fine point of view she waited patiently for a while and then asked: 'Are we stopping here for any particular reason?' That question has been a source of great amusement to me ever since."

By refusing to sing more than two or three times a week, and by always selecting the music that is in my line and that does not strain my vocal cords, I have been able to keep my voice in good condition for a number of years. I love my work, love the music I sing, and this is the secret of the success I have had. When I have to appear in the evening I eat at two o'clock, and then not again till after the performance. Unfortunately, I get so excited that often I find it difficult to sleep; but I keep myself in good health by plenty of exercise in the open air. My chief pride is that I won my success without appealing to the galleries.

FARRAR AND ACTING.

REMARKS.

GERALDINE FARRAR.

BEETHOVEN AND SCHINDLER.

Geraldine Farrar is a great reader of books and a fervent admirer of other fine arts besides music—two peculiarities (few musicians share them), which have contributed to her success by fertilizing her imagination and adding versatility. At the age of eighteen this impressionable, observant girl wrote of pictures seen in Paris. "I have spent the whole afternoon in a hotel among these great masters, and my head is full of their superb lines. I saw a St. Sebastian that set my heart wildly beating, so full of glory he was."

In another letter she wrote:

"I enjoy intensely acting; it is heaven. Am now at that stage where one is supposed to suggest ease and grace, and the other to suggest effort. I am not at all around on chairs, sofas, and the floor, 'acquiring experience.' If a peaceful scene comes I hardly know what to do without the excitement. Hoping my handwriting has not alarmed you. I had to change; we have had great tragedy and my muscles are sore, but it is great."

"A surprise! At the opera lesson I found a young girl sitting in a chair, leaning back, head abashed, and can easily say in the 'heat' sense of that open I can hold my own; the first time I have had anything more animated than a chair to confess my sentiments to. Mamma is always with me, and critically corrects everything she thinks in need of it. The real moment of forgetfulness of self will come, I suppose, till I am ready for public appearance, and even then my concentration will have to very steady in order to succeed."

HOW JEAN DE RESZEK SINGS.

JOSEPHY AND REISENAUER.

Mr. Josephy, for years America's leading pianist and pedagogue, once said to a friend: "For the last fifteen years I have found out the uselessness of practicing in the morning. What, waste the glorious freshness of the morning, the stupid finger exercises when you might be adding to your repertoire?" Rosenthal has only lately found this out, and does his finger practice when the day is done and something of lasting value has been accomplished.

Reisenauer remarks regarding one of the most eminent German teachers: "The everlasting continuation of technical exercises was looked upon by Köhler as a ridiculous waste of time and a great injury. I myself hold this opinion. Technic is the Juggernaut which has ground to pieces more musicians than one can imagine."

There are too many mechanicians, too few musicians, on the concert stage. One feels inclined to agree with what Perfie V. Jervis says to the teachers: "We must choose between making our pupils good exponents or good piece players; we can seldom do both." What the world wants is good piece players. If you understand that, your pupils will be more likely to remain with you.

THE ETUDE

Educational Notes on Etude
Music

By P. W. OREM

SPINNING WHEEL—F. R. WEBB.
 This is a very brilliant concert waltz by a well-known teacher and composer. The title, "Spinning Wheel," indicates the character of this piece and the manner in which it is to be played. All the running-work should be played evenly and with a light, scintillating quality. Passages of its character is more brilliant if the "non-legato touch" is employed. In the "trio" the left hand has a bright sonorous melody to sing, against an ornamental accompaniment in the right hand. The composer has supplied abundant marks of expression, which should be followed strictly.

MARCH MILITAIRE—H. L. ROGERS.
 One of the most recent works of this gifted American composer. This piece would make a splendid solo number, as well as a valuable study piece in drill playing. It is in two parts. The first part is a bright, snappy movement in two-four, two-two or six-eight time. Mr. Rogers' march is of the "graceful" or "parade march" type, but it has the true martial spirit. The march is played with a strong, splendid swing and with large, full tone. The chords should be massive, the rhythmic effect imposing. When playing this piece have in mind the effect of a large, well-drilled military band, playing a composition of this same character.

SIEGMUND'S LOVE SONG—WAGNER-LANGE.
 This is one of the most beautiful and expressive of all Wagner's lyric inspirations. It occurs in the last act of "Die Walküre" and is sung by Siegmund, the hero of the music drama. It is for the instruments, but Lange's arrangement is one of the most satisfactory. The number is of only moderate difficulty. In this transcription the score has cleverly introduced several of the "leading motives" of the drama, beginning the introduction with the familiar "Valkyrie motive." By a "leading-motive" (or "idea" or "motif") is meant a typical theme or recurring figure occurring repeatedly through a work or manuscript, often associated with a word or sentiment. In all his music dramas Wagner has interwoven these motives with marvelous skill and poetic insight. In Lange's transcription of the "Love Song" the middle theme, in three-quarter time, is the motive of Siegmund's love. This piece must be played with breadth, passion and tenderness. The singer must be made to sing the melody.

DANCING Nymphs—L. P. BRAUN.
 This is a brilliant drawing-room piece, available for all purposes, teaching, recital and homes. It should be played with a bright, snappy style, very clearly and precisely. The pairs of grace notes occurring frequently preceding the first beat of each measure should be played exactly on the beat displacing the principal note. The grace notes should be played as rapidly as possible consistent with the tempo and the principal note should follow closely after. The downward arpeggios should be executed without a break, the hand being carried well over the thumb in making the "crossing."

LULLY OF PLAY—J. TRUMAN WALCOTT.
 This is a bright, melodious, teaching piece, affording excellent practice in light finger-work. To gain the best effect this piece must be played very steadily. This should make a successful recital number for a third-grade pupil.

AMONG THE BROWNSIES—BERT ANTHONY.
 This neat, little piece is one of a set entitled, "In Fairy Land," a teaching piece, it has much merit and it would easily please young students. The figure in sixteenth notes, upon which the principal theme is developed will afford valuable two-finger practice. The trios contains a good left-hand theme,

and the harmonies are decidedly interesting throughout. This should prove a favorite number for elementary recitals.

MARCHING IN SCHOOL—S. STEINHEIMER.
 This is a clever teaching piece, well calculated to attract young students. Although very easy to play, it is a general improvement, correct in form and in rhythm. The snatches of American folksongs—"Hail! Columbus" and "Glory, Glory, Hallelujah!"—introduced in the trio, are very ingeniously handled. This march should be played jauntily and with military precision.

THE FOUR-HAND NUMBERS.

These are two very effective transcriptions of celebrated operatic excerpts, representative of two dissimilar schools. "Faust," first performed in 1859, is one of the perennially popular operas. Its melodies never seem to wear threadbare. "The Love Song" is a portion of the "Garden Scene," first performed in 1845, is one of Wagner's earlier comic dramas. It has grown in popularity, and is now one of the standard operatic productions. Its texture is one of the most popular of all. In addition contains the familiar "Pilgrim Chorus," which forms the principal portion of our four-hand selection. The theme is sung by Tammehauser in the singing contest, which forms one of the principal scenes of the music drama. It should be played in vigorous, heroic style.

ANDANTE RELIGIOSO (VIOLIN AND PIANO)—E. GILLET.

Ernest Gillet is a French composer (born 1856), who has made a specialty of writing for stringed instruments. His most celebrated work is a symphonic suite "Lieutenant du Bat." He is also an accomplished cellist player. "Andante Religioso" is a refined, expressive violin solo, affording splendid opportunity for the violin of a large, warm tone and an impassioned style of delivery. It is similar in style to the well-known "Adagio" of Tchaikowski. This number may also be had with an accompaniment of stringed orchestra and harp. The piano accompaniment would also sound well on the organ, thus rendering the piece available as a voluntary in church, on festival or other occasions where additional instruments are employed.

COMMEMORATION MARCH (PIPE ORGAN)
—C. J. GREEN.
 This fine festal march is the work of a successful English organist and composer. It is decidedly marches, and a quality lacking in so many organ marches, and it has a good rhythmic swing. It will make an effective prelude for a festival service and it should prove popular as an opening or closing number in recital work.

THE VOCAL NUMBERS.
 There are many vocalists among our readers who have been asking for a sacred duet will be pleased with Mr. George N. Rockwell's setting of "Hark! My Soul." It is a bold and effective yet easy to sing, laying well for the voices. Although written for soprano and alto, this duet might also be sung by tenor and baritone. It is one of the best settings of this text that we have seen. The bell effect of the G Major section is particularly novel and taking. The arrangement will prove satisfactory on either piano or organ, but it is more particularly designed for the latter.

Mr. Adam Geibel's "Bonnie Jeanie" is an excellent example of a ballad in the old style. It has the right flavor. This song should prove popular as an encore number or as one of a group of characteristic recital songs.

Let us never despise the wandering minstrel. He is an unconscious witness for God's harmony—a precursor of the world-music—the power of sweet sounds which is a link between every age and race—the language which all can understand, though few can speak. And who knows what tender thoughts his own sweet music stir within him, though he eat in pot-houses, and sleep in bars, Ay, thoughts too deep for words are in those simple notes—why should we not feel them?—Kingsley.

TWO WAYS OF LOOKING AT IT.

BY GABRIEL LINCOLN HINES.

WHAT NOT TO DO.

Do not say: "I can't."
 Do not be hasty and play new lessons fast.
 Do not waste time in playing other music than that assigned for the lesson.
 Do not dictate to the teacher as to what music he is to use.
 Do not be jealous of other pupils.
 Do not ask the teacher to use an old and worthless instruction book.
 Do not treat teachers disrespectfully.
 Do not be impatient under correction.
 Do not expect progress unless you put forth all your energies.
 Do not be contented with half-done work.
 Do not neglect the study of harmony.
 Do not play in public until you have learned something worth hearing.

WHAT TO DO.

Always practice systematically.
 Learn to listen as you play.
 Advance gradually and surely.
 Have confidence in your teacher.
 Practice only what your teacher tells you.
 Be patient and don't miss a lesson unless absolutely necessary.
 Count slowly to master the time.
 Practice scales daily; they will enable you to play more smoothly.
 Strive for improvement.
 Be willing to make sacrifices for your music.
 Continue your study until you become a master.
 Read helpful literature.
 Associate with those who know more than you do.
 Use your own style of playing, but use the composer's notes.
 Never miss an opportunity to hear a great master play.
 Correct instruction and diligent practice insure success.

HOW TO ENJOY A SYMPHONY.

BY JAMES HUMPHRIES.

The music lover who attends his first serious symphony concert, and becomes the embarrassed possessor of an "analytical program," containing an account of the symphony about to be heard, may well be at a loss what to do with it.

Nothing adds so much to the pleasure of listening to music as a knowledge of "Form." His analytical program presupposes some such knowledge. Thus, in listening to a symphony, it is well to know that a symphony is to the orchestra what the sonata is to the piano. It usually consists of four movements, separate "pieces."

The first movement is of a dramatic character, and generally opens with a broad melody, or theme, as it is called, the character of which is readily recognizable. The first theme is followed by another of contrasted character, generally of a more languid nature than the first and in a different key. These two themes are then repeated so as to have them firmly fixed in mind. Then comes the "development" section. It is here that the composer displays his ability. The themes previously announced appear in different forms on different instruments, combinations of instruments. Sometimes only sketches of them are heard. Very often the climaxes are reached, and this period of the performance is often very exciting. This "development" is followed by a repetition of the first theme in its original form, followed by the second theme, this time in the same key, so as to bring the first "movement" to an end.

The next movement is an "Andante," or slow movement. This is not so likely to follow as previous movement, and is usually rather solemn in character, depicting a feeling of quiet contemplation. After the Andante comes a graceful Minuet, or a lively "Schottische." Occasionally this scherzo has a touch of mockery about it, notably in the scherzo to Beethoven's Fifth Symphony.

The last movement is somewhat similar to the first, but is sometimes in "rondo" form. That is to say two main themes are used but are interspersed with others of a less significant character.

THE ETUDE

THE SPINNING WHEEL
THIRD WALTZ BRILLIANT

F. R. WEBB, Op. 66

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THE ETUDE

f brillante

ff

p

cresc.

f

cresc.

Vivace

a tempo

cresc.

leggero

dolce

grazioso

TRIO

THE ETUDE

r.h.

l.h.

r.h.

l.h.

(D. S.)

ff brillante

ff

p

pp

dim.

rit.

D. C. Trio

* Repeat first part of TRIO to (D. S.) then go back to § and play to ♫; then play CODA.

THE ETUDE

LOVE SONG
from "FAUST"

SECONDO

CH. GOUNOD
Transc. by H. ENGELMANN

Andante M. M. ♩ = 72

Adagio M. M. ♩ = 63

pp espress.

tremolo

cresc.

Grandioso

dolce

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THE ETUDE

LOVE SONG
from "FAUST"CH. GOUNOD
Transc. by H. ENGELMANN

Andante M. M. ♩ = 72

Solo

dolce

mf

p

Adagio M. M. ♩ = 68

pp espress.

lamento

dolce

ff

ff

ff

ff

ff

ff

THE ETUDE

SKETCHES
from "TANNHAUSER"

Allegro con brio M.M. $\frac{2}{4}$ = 72

SECONDO R. WAGNER

piu moderato

Tempo I

cresc.

fp piu presto

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THE ETUDE

SKETCHES
from "TANNHAUSER"

R. WAGNER

Allegro con brio M.M. $\frac{2}{4}$ = 72

PRIMO

piu moderato

fp dolce

cresc.

Tempo I.

fp piu presto

ff

THE ETUDE

FULL OF PLAY

SCHERZO

J. TRUMAN WOLCOTT

Allegretto M.M. ♩=108

cresc.

Trio

Fine

THE ETUDE

cresc.

Fine

ARRIVAL OF THE BROWNIES

GALOP

BERT R. ANTHONY, Op. 21, No. 3

Vivace M.M. ♩=126

p cantando

Trio

D.S.

THE ETUDE

SIEGMUND'S LOVE-SONG

from "DIE WALKÜRE"
R. WAGNER

GUSTAV LANGE

INTRO.
Allegro moderato M.M. $\frac{4}{4}$ = 84

wide - ly beam his eyes with bliss;
songs of birds resounds his sil - vry voice,
pleasant o - dours pours he

for -
from his
liv - ing blood out - burst the lov - li-est blos - soms,
ver - dant sprays unsprung at his voice.

cresc.
dim.
cresc.
cresc. molto

atempo
cresc. poco a poco

Moderato M.M. = 76

Love-Song Motive
Win-ter storms have wand to the win-some moon,
in mild ascend - ance smileth the Spring,
and sway'd by zeph - ys
soft and sooth - ing, weav-ing won-ders! lo! he wends;
through wood and broad - land wafts his breath - ing

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THE ETUDE

dolce cantando
l.h.

wide - ly beam his eyes with bliss;
songs of birds resounds his sil - vry voice,
pleasant o - dours pours he

for -
from his
liv - ing blood out - burst the lov - li-est blos - soms,
ver - dant sprays unsprung at his voice.

for -
from his
liv - ing blood out - burst the lov - li-est blos - soms,
ver - dant sprays unsprung at his voice.

mf
cresc.
mf

atempo
cresc. poco a poco

Moderato M.M. = 76

mf dolce
Ped. simile

THE ETUDE

Sheet music page 252 featuring a complex piano etude. The music is divided into two systems by a vertical bar line. The first system consists of six staves, each with a different key signature (F major, C major, G major, D major, A major, E major) and time signature (common time). The second system continues with four staves. Various dynamic markings are present, including *piu f*, *cresc.*, *mf dolce*, *cresc. sempre molto*, *trem. cadenza brillante*, *ff sempre*, *Ped. simile*, *Tempo I. Andantino*, and *Ped. simile*. The notation includes many grace notes and slurs.

THE ETUDE

Sheet music page 253 continuing the piano etude. The music is divided into two systems by a vertical bar line. The first system consists of five staves, each with a different key signature (C major, G major, D major, A major, E major) and time signature (common time). The second system continues with four staves. Various dynamic markings are present, including *piu f*, *cresc. con fuoco*, *sempre cresc. molto*, *ff*, *a tempo*, *dim. mf*, *cresc.*, *sempre*, *Ped. sempre*, *f sempre con fuoco*, and *ff*. The notation includes many grace notes and slurs.

THE ETUDE

DANCING NYMPHS
MAZURKALEON P. BRAÜN, Op. 10, No. 6
Tempo di Mazurka

Allegro assai

M. M. = 116

a poco rit. a tempo

rall. Fine

Piu mosso

marcato

rall.

ritenuto.

a tempo

macato

D.S. *

TRIO sustenuato

p p legato

D.C.

* From here go back to $\frac{2}{4}$ and play to Fine; then, play Trio.
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THE ETUDE

MARCHE MILITAIRE

JAMES H. ROGERS

Tempo di Marcia, con spirito M.M. = 108

poco cresc.

molto cresc. rall.

tempo

cresc.

ff dim.

f

p

Con anima

ff

f

ff

ff

THE ETUDE

The musical score consists of six staves of music for orchestra. The first staff shows a dynamic of *p*, with a sixteenth-note pattern in the bassoon and a melodic line in the strings. The second staff begins with a forte dynamic (*f*) and includes a tempo marking "Tempo I.". The third staff shows a dynamic of *dim.* (diminuendo). The fourth staff features a dynamic of *f*. The fifth staff includes dynamics of *cresc.* and *mf*. The sixth staff concludes with a dynamic of *ff*.

COMMEMORATION MARCH

Allegretto maestoso M.M. J=100 PIPE ORGAN

C.J. GREY

MANUAL

Sw. Full (2d time Gt. Full no reeds)

PEDAL

S & F. (3d time Gt. to Ped.)

Gt. to Ped. off (2d time Gt. to Pe.)

Ch. Clarinet and Har. Flute

Sw. 8' v

Gt. to Ped. off

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THE ETUDE

THE ETUDE

ANDANTE RELIGIOSO

ERNEST GILLET

Moderato M. M. = 68

VIOLIN PIANO

Andante M. M. = 84

Sul A

pp p cresc. dim.

pp p dim.

Animato

mfp cresc. dim.

f mfp cresc. dim.

un poco più mosso un poco più mosso

THE ETUDE

a tempo

dim. pp rall.

ff ff ff

mp animato poco a poco e dim. cresc.

Tempo I (Largo)

rall. ff ff

rall. rall.

a tempo

ff ffff roll. ffff call.

THE ETUDE
BONNIE JENNIE

MARY EIRELAND

Andante con espress.

Din-na slight your High-lan'd lad my bon-nie Jen-nie, Din-na let his een in sad-ness be cast doon, Din-na flat-ters a' he meets by brae and burn, He-

The id - ler fits from place to place my Jen-nie, He -

grieve his lov-ing heart to please the stran-ger, The hand-some styl-ish youth of Lon'-on toon, Who is wins the heart of mony-a fool-ish maid-en But has no heart to give her in re-turn, So

on - ly flirting wi you love-ly las-sie, He makes a jest of all your art-less ways, And from the trif-fer turn a - wa, nor lin-ger, But make your Car-lin's heart a - gain be glad, For

when with com-rades he will ape your man-ner, When list'-ning to his sil - ly words of praise, You are a' the world to him my las - sie And he's your faith-ful lov-ing High - land lad.

CHORUS

Let smiles and art - less words be kept for Car-lin, Who loves you with an hon-est man's true love, His

loy - al arms will ten - der - ly pro - tect you, His man - ly breast be shel - ter for his dove.

HARK! HARK, MY SOUL

DUET FOR SOPRANO AND ALTO
or Tenor and Baritone

F.M.FABER

Moderato M.M. = 126

Sw.Sal & Vox Celeste Gt.Melodia uncoupled Sw. Gt.

GEO. NOYES ROCKWELL

SOPRANO AND ALTO

Hark! Hark, my soul! An - gel - ic songs are swell - ing O'er earth's green fields and

SOPRANO

oceans wave - beat shore; How sweet the truths those bless-ed strains are tell - ing

Swell add Op. Diap.

THE ETUDE

SOPRANO AND ALTO

attempo

cresc.

attempo

rall.

calando

faccel.

rall.

calando

rall.

M.M. = 104
Larghetto *mp*

Gt. Dulc. coup. to Sw.
Sw. Aeoline & Sal.
Diap. Sw.

R.H. Gt. L.H. Gt. closed Sw. both hands *pp*

Op. Ped. Soft 16' coup. to Sw.

cresc.

rall.

ALTO

soprano and alto

attempo

turn their wea-ry steps to Thee. An-gels of Je-sus, An-gels of light.

rall.

THE ETUDE

faster An-gels, sing on! your
Sing-ing to wel-come the pil-grims of the night.

f An-gels, sing

faith-ful watch-es keep-ing; Sing us sweet frag-ments of the songs a-bove,
on! An-gels, sing on! An-gels, sing on! An-gels, sing on!

Till morn-ing's joy shall end the night of weep-ing,

rall.

Till morn-ing's joy And life's long shad-ows break in
rall.

attempo

cloud-less love. An-gels of Je-sus, An-gels of light Sing-ing to

attempo

wel-come the pil-grims of the night, An-gels of Je-sus, An-gels of

cresc.

ff accel.

night of night Sing-ing to wel-come the pil-grims the pil-grims of the night..

rall.

cresc.

ff accel.

rall.

Ped. *ff*

THE ETUDE
MARCHING IN SCHOOL

Tempo di Marcia M.M. $\text{d} = 108$

SIDNEY STEINHEIMER

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THE ETUDE

THE PUPIL WITH LITTLE TIME.

BY L. F. WEATHERBY.

The pupil who can practice more than one hour a day is not in the majority. The pupil who will practice more than this, even when he is able to do so, is not often met in ordinary teaching work. This applies to the younger pupils, and to those of the older ones who are busy with other affairs and necessarily have less time for music than their parents. Twain says: "When I was young I took hold of the big end and bit off; when I became older I took hold of the little end and grunted!" The opposite of this is true of music students. There is no doubt it would be better for all concerned if all pupils could practice three hours a day. However, since this is not the case, it is better for teachers to recognize the fact and make allowances accordingly.

The pupil's question is: "What can he accomplish in the time I can give to my music, and how can I accomplish the most in the least possible time?" This is the query of the pupil. The answer must be given first by the teacher; after that the result depends upon the student himself. There are just three things to be considered in this connection: the lesson, the practice, and the pupil. The first of these is left to the teacher; the other two are given solely to the pupil.

"What sort of a lesson can I give to the average pupil?" asks the teacher. To accomplish the most, the lesson, to be correct, should be made as short as possible. It would not be possible for the pupil to learn a long lesson in the time given. This is often done, however, and the lesson should be concentrated on one subject. In writing teaching experiences, including all sorts of pupils, this has been found to be a correct principle. It is much better to do one thing well than to do many things indifferently. There is nothing original in this statement, but it is seldom applied to musical matters.

In regard to the practice, the same principle of concentration should be made use of. By an intelligent use of the time at hand results can sometimes

be obtained better than the pupils secure who devote more time but less thought to their studies. "Divide for foraging and concentrate for fighting," said Napoleon, and this idea was carried out in all his successful campaigns. In music divide your attention in regard to your playing as much as you like, but for study do one thing at a time. Put all your power of mind on the one thing you are doing.

If at a period of your practice you have not more than twenty minutes, devote it all to one exercise.

The last, but the most important, consideration is the pupil. Of this the teacher has nothing to say. The character of a pupil this article has nothing to say. The condition of a music student, however, from a physical standpoint, determines his capacity to a large extent. The winner of the Marathon race at the Olympic games had far less natural ability than most of the other runners. The race was won because of his superior condition and the tremendous amount of training which he had undergone.

The importance of the health of a student of music cannot be overestimated.

The physical work of practice a large amount of life-force and energy is demanded.

In addition to this there is the further consideration of the effect of the health upon mental effort. The possession of a sound mind in a sound body is just as desirable now as it was in the time of the Greeks.

The student who will neglect the study of physical fitness in its broadest sense will be amply repaid for his effort. However, a great deal can be accomplished by observing a few simple rules for health which will always keep one in good condition.

1st. Never practice within an hour after a meal.

2d. Never eat when you are hungry.

3d. Sleep enough each night as you find you need, which will usually be about eight hours.

4th. Take as much exercise outdoors as you are able.

The amount of work that one can do who is physically fit is a marvel to one who has never tried the experiment.

You cannot get more out of a machine than you put into it. The results of musical study and prac-

tice depend upon the amount of energy which you are able to put into your work. The amount of energy which you can put into your study depends upon your personal condition and the different ways you possess. It is therefore evident that the condition of the bodily health is of the greatest importance in securing the best results from the least time.

As you succeed in short periods of practice, remember that more time will bring proportionately greater results. But at any rate make the best of what you have. "He that is faithful over a few things shall be made ruler over many things." This is true in every case.

SOME POINTS ON STACCATO NOTES.

BY S. REID SPENCER.

THERE are three kinds of staccato. One is marked with a sign like an exclamation point without a dot. It is called *staccato* or *pizzicato* on a plucked string instrument. Roughly speaking, this requires the note to be held one-fourth of its apparent value and the other three-fourths to be imagined as a rest or as rests.

The second kind of staccato, which is the most common, is marked with a dot, and requires the note to be held approximately half of its value, with a rest after it for the other half.

The third kind of staccato is marked with a dash. This sometimes causes confusion, as a dash alone means legato. Another confusion is caused by this kind of staccato being termed "portamento," which term is used in singing for an effect entirely different. The best term for this is "non legato." The note should be given three-fourths of its apparent value, with a rest after it for the other fourth.

This often requires holding the note longer than the opposite from the ordinary staccato playing. So in one sense it is neither staccato nor legato, as legato requires an absolute connection. But while authorities differ as to the exact quality of staccato to be given in certain passages they all concur in saying that whatever that quality might be, it should be uniform and regular, a point too often slighted.

THE ETUDE EDUCATIONAL CARTOONS

We herewith present the first of a series of educational cartoons. The force of the cartoon in remedying social evils has been tremendous. Dickens and Cruikshank exposed the infelicities of the British School system by means of their verbal and pictorial cartoons. Tom Nast made Boss Tweed say: "My people can't read—but when Tom Nast draws a picture of me with my hand in the other fellow's pocket, the game is up." The use of comic pictures to show an evil at a glance has never been applied to the educational side of music hitherto. We want to know what you think of these pictures. If you desire to have the series continued just drop us a postal with the line—*Please continue Cartoons.*



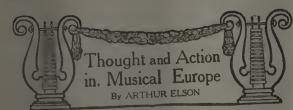
WHY DOESN'T SHE GET AHEAD?

Such a game of bridge in one corner of the room and a toy symphony in the other should not relieve the necessity of practice by a real school. The lesson should be given to the student by a real teacher. Of course, concentration is unnecessary if mamma pays enough to engage a teacher to be with Sadie one hour a week. If Sadie doesn't get ahead, scold her and make it hot for the teacher. Never fail to blame the teacher. He's accustomed to it.



GREAT HEAVENS! YOU PLAYED A WRONG NOTE!

Of course, Sadie couldn't be made to realize that she played a sharp instead of a flat if the teacher did not call her half and scream around the room. Moreover, the teacher who gets into a rage over a wrong note is to be blamed. It is unnecessary to explain the difficulty quietly and intelligently when one can become so picturesque by blushing a manicure. What value has patience in teaching, anyhow?



THE ETUDE

such occasions the audience give him full measure of unanimous applause, and often shower him with flowers. This is a refreshing contrast, for example, to the poverty of Hugo Wolf, who had to live for a long while on one meal a day cooked by love in his own room. Nor do the savage compositions tend to become vegetarians from motives of economy, as Wolf did.

MUSICAL NOVELTIES.

Among musical novelties, the first in point of time seems to be a concerto by Carl Philip Emanuel Bach, recently discovered by Reznicek. It is for two pianos (the harpsichord), and is scored for a quartet of strings plus two flutes and two horns. It is of those movements. Still more important, however, is the recent discovery of an unknown Beethoven symphony. This was found in the library of Count Jäger at Jeni. The violin and piano parts have Beethoven's name on them, and Paul Stein, the librarian, believes it is really work of the composer. Its great feature is the boldness of modulation, its rhythmic structure, and even its harmonic imperfections, show much resemblance to the earlier style of Beethoven, when he was still a follower of Haydn and Mozart.

Among the modern works, the violin concerto of Max Reger, in A-minor, has significant themes and interesting harmonies, but is scored rather too heavily. Karl Bleyle's "cello concerto is to be brought out at Brunswick. Berlin's "Festspielhaus" has finished an orchestral Fantasy, "in the Gardens of Semiramis," for performance at Dresden. Haugéger's "Sinfonie" is conducting the Blüthner orchestra at Berlin. He has drawn renewed attention to the melodic richness of his compositions. A Turkish Suite by Arthur Stubb pleased its audience at Bonn.

In the field of cantata, Max Bruch has completed his "Wesendonker Gebet" for chorus, organ and orchestra; it will be published in Leipzig. Arnold Mendelsohn's "Pandora" proved only a fair success, while Georg Schumann's "Schneusch" was well received at Darmstadt.

Siegfried Wagner's last opera (perhaps latest would be the second that last) failed completely at Karlsruhe. None of his works seems really successful, although "Der Kobold" will be revived next summer at Berlin. Another novelty for Berlin will be Zoellner's "Ueberleben" or "Geburt," by Cornelius, newly completed and received with admiration at Bayreuth. The world received it with enthusiasm. Fragments of Baussens's own "Heribert und Hilde" were also much enjoyed. Cologne applauded "Odysseus Heimkehr," one of the set of six Homeric operas by August Bünger.

In France, Bülow established a string quartet and a ten-instrumental affair for strings and wind. Ch. Quat's "Prélude Gravé" for organ and orchestra proved holly and noble in style. Massezen's "Don Quixote" is about done, and will be given at Monte Carlo. Saint-Saëns has been wintering in Egypt, and writing an opera on an Egyptian subject, "Mise Brune," the opera of which will be recently given with the singer at Grec. In short city no words from the sacred service can be used on the stage, so the monks in the play could not chant "Kyrie Eleison" at the death of one of the characters. The regisseur found that the words "Gloria in excelsis" (be joyful) had the same number of syllables, and since then the city has had a decided laugh at his expense.

In Italy, relatives of Paganini have offered his salary for sale, among them some manuscript compositions of that strange genius. Giacomo Staccioli's symphonic poem "Die Stadt" (subject from Oscar) is somewhat controversial. Berlin, but his piano concerto and his romance for string orchestra showed more depth and harmonic beauty. Bossi's one-act "Wanderer" shows boldness of thought, but is handicapped by a poor libretto.

At the Salzburg Festival, Wolf-Ferrari, also in one-act, proved remarkably plastic. Much to his credit, he is the author of many fine compositions, and his "Laurel and the Rose" is a masterpiece. His "Giulio Cesare" is a good business in Milan, and his "I Puritani" is a success. In Rome, he has written a new opera, "Il Signor Bruson," and "L'Amore dei Tre Re." He has made a name for himself in the Italian operatic world, and when he comes to America he will be a welcome addition to the musical life of our country. He has written a number of operas, and has composed a number of songs, whether words or music, is entitled to be highly regarded.

One of the most popular pieces is "The Love of the Three Kings," which is a composition for three voices and piano. It is a setting of a popular folksong, and in many cases no one else is allowed to sing the song at public festivals. On

A NEW WAY TO ACQUIRE SCALE PROFICIENCY.

By WILLIAM BENBOW.

A HANDY technic is ready for all emergencies. A formula that will only work one way and under only one set of circumstances cannot claim very much attention in a broad, constructing scheme. Technic must be like a skeleton key, ready for all sorts of wards and compartments.

The pupil with a mechanical disposition, who usually practices indolently, is often one to hesitate before an unfamiliar demand. It is common to experience to have a pupil of quick, automatic habits stumble at a slight variation from that with which he is accustomed. Sometimes the teacher slips back into the ruts prepared for him by early training and may even repeat his text-book of techniques, and assigns scales, etc., just as they intrinsically appear in book. He asks the pupil for a certain scale, and the pupil begins always at the lowest note and ascends. Ask for the reverse of this stereotyped setting. Hesitation and a new adjustment of ideas will be evident on the part of the pupil.

The matter of melodic adjustment to scales needs to be tempered with a reference to the actual possibilities of their use. In one sense the circle of scales is like the Latin declensions and conjugations. One has to repeat the set forms until he feels the family resemblance of all the case-endings. But familiarity with scales will enable a Latin student to recognize the case-ending in the text without continual reference to examples in the grammar book. One ought, in the same way, to recognize scale passages in whatever form they occur without having to think of the regular scale-forms first.

NEED FOR BETTER SCALE DRILL.

Would it not be better to drill the scale technique in some such way as the Latin professor calls for any particular case-ending? Why not say to the pupil, "Begin with A in the scale of C major, then down to D sharp, then up to F sharp of the next octave, then back to the original A." Or, "Begin on G in the scale of B minor and go up as octave."

The rotation formula of the canon form, as given by Mason, covers this ground in scale work very exhaustively, but too complex for a pupil who needs the simplest technique here suggested. There are thousands of students who will never be called upon to play such canon forms in actual performance, who will be materially helped by this more modest drill.

The same principle may be applied to arpeggio work by taking the form G, C, D, F. Begin with the usual fingerings (R. II, I on G, etc.) and two octaves. Then begin on the second finger on G, completing the full two octaves with the proper fingers at the top. Taking the third and afterward the fourth on G will give practical preparedness for the use of that particular arpeggio.

This variation from the usual formulas is another way to apply the necessary "repetition," which is probably the "mother of learning." In this, all will emphasize the need of a virtuoso student, however, that not being satisfied, retired and practiced for ten years more before playing again in public. It is reported that when Josef Hofmann was being exploited as an infant prodigy, a New York multi-millionaire, who has never permitted his name to be made known, and who was shocked at the spectacle of a small genius, offered him a sum of money to stop his public performances, and thereby rung the risk of ruining his talent forever, went to the parents and agreed to set aside fifty thousand dollars which they could draw upon as long as necessary in the prosecution of the lad's education, provided they would immediately remove him from the concert platform. Everyone knows the outcome of these years of study with Hofmann.

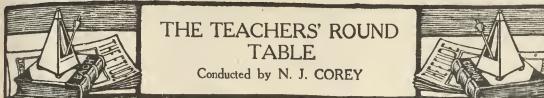
With the exception of heights had better first count the cost. It may be, however, that the writer of the foregoing letter does not aspire so high. There is a concert field which may be said to be more a local one, aspirants for which do not desire to make the attempt to become a world genius at the keyboard. To be sure the monetary rewards are great in this field, but the satisfaction of the self is great, and one's standing in the community is enhanced a hundred per cent. by acquiring unusual skill as a pianist and musician. There are many engagements for such a pianist to be obtained in the smaller cities and towns, and occasional appearances in the larger cities, and if you wish to teach the respect of the community will be much greater for you, and your road will therefore be much easier to travel.

Your letter might have demanded a personal answer had it not been that there are thousands who

THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



TO BECOME A VIRTUOSO.

I am anxious to know if you think I will ever be able to attain a suitable technique to become a concert player? I am nineteen, and have studied four years. I have a good knowledge of technique, but personally in regard to your ability, and the amount of progress you might make in a given length of time. The fact that you are small need not interfere necessarily with your progress. Fanny Bloomfield-Zeiser is small, but is one of the greatest of pianists. The fact that you are not physically strong, however, more serious, as the hard and prolonged work required needs a strong physical body. However, even though you may decide that you cannot achieve the greater, you may nevertheless, aim for the lesser.

TRANSPOSITION.

Will you please let me know what is the best way to learn to transpose a hymn tune or chorals on any given key?—G. A.

Skill in transposition depends very greatly upon musicianship, although some seem to have a natural aptitude for it that carries them over many difficulties. It is a prevailing impression among many that transposition can only be well done by those who have a genius for it, but this is an error, for it can be acquired by any well-trained musician, who has the right temperament. Handel's "Saraband" and "Golian" sonatas, Heller's Op. 46 can also be made to contribute some numbers. I doubt not but a skillful instructor could lead a pupil on through Bach's "Lighter Compositions," the Inventions and Well-Tempered Clavichord, and kindred compositions that would prove suitable. Perhaps some of the ROUND TABLE readers can send in some lists of easier pieces for the first and fourth positions that adapt themselves readily to the organ. There may be other teachers in the ROUND TABLE who have had similar experiences and succeeded in solving a good many of the difficulties.

PRACTICING ON REED ORGANS.

In the Academy where I am teaching many of the most earnest and industrious students my reed organ is a constant object and we are anxious that their technic shall be applicable to the piano. I am at a loss in this respect, as I have not yet reached the first two or three books of the graded studies. Will you please suggest some studies to be used, and some exercises which can be practiced upon the organ?—J. B.

To the majority of teachers your predicament would seem to be a serious one. Of modern advanced piano compositions, comparatively few are even possible on the reed organ. Beginning, as you hint, with the third grade, the difficulties begin to pile up. I can think of no way out of your trouble except to confine yourself mostly to the music of the older composers. When we reached the third grade we were taking the "First Study of Bach" edited by Leefson. Movements from the sonatinas of Clementi and Kuhlau may be used, as also certain numbers from Heller's Op. 47. "Easy movements" from Bach's English and Italian Suites can also be selected. Then Bach's "Little Preludes," more difficult movements from the suites, particularly the Harpsichord Suite, also Mozart and Beethoven sonatas. Heller's Op. 46 can also be made to contribute some numbers. I doubt not but a skillful instructor could lead a pupil on through Bach's "Lighter Compositions," the Inventions and Well-Tempered Clavichord, and kindred compositions that would prove suitable. Perhaps some of the ROUND TABLE readers can send in some lists of easier pieces for the first and fourth positions that adapt themselves readily to the organ. There may be other teachers in the ROUND TABLE who have had similar experiences and succeeded in solving a good many of the difficulties.

MEMORIZING.

It has always been my custom to insist on pupils memorizing certain etudes and studies for concert work, not, however, everything intended to increase the dexterity of fingers or hand, although this is a natural result of studying etudes. From a certain source I hear this is no longer in vogue in European conservatories and among great pianists. Will you kindly quote an opinion? (M. H.)

There are two general standpoints from which memorizing may be considered—the educational and the artistic. The educational standpoint its value is questionable. The training of memory is one of the most important elements of mind development. Therefore you are right, although I would not advocate the memorizing of all studies. With many of them the technical purpose is all that should be regarded. Pupils might better spend their time memorizing something that is of more aesthetic value, such as the technique of a piece, or a position that is suitable to a pianist, and therefore you are doing well to insist upon its cultivation. From an artistic standpoint much may be said on both sides of the question, more than there is space for here. Suffice to say that it is no more inartistic for a pianist to appear with notes than for a string quartet or a pianist and violinist in a sonata for two instruments as is invariably the practice. To argue that a pianist can play a piece with all keys before him is sheer nonsense. Many can play much more artistically thus, a mere glance towards the page adding enormously to their comfort under nervous conditions. If a player has his music thoroughly learned the printed page serves as a valuable model, however, to overestimate every piece of music and harmonic as clearly and completely as possible in reading it in certain keys. The being able to conceive in his mind the chorals or hymn tune that is placed before him, melodically, rhythmically and harmonically, he can much more easily learn to transpose it into other keys.

4.

He should be able to read music away from the instrument. He should be able to take a piece of music, as he would the morning paper, and sit down by the fireside and harmonize and hear mentally every piece of music and harmonic as clearly and completely as possible in reading it in certain keys. The being able to conceive in his mind the chorals or hymn tune that is placed before him, melodically, rhythmically and harmonically, he can much more easily learn to transpose it into other keys.

5.

To commence with, it will be well for you at first to write the scale numbers on the piano keys. Think in your mind the scale numbers of the piece you are working on, and continue to do this in practice until this will come to be a sort of unconscious process. Practice the basses in the same manner. Then take the names of the simplest character, with which you are thoroughly familiar. In these cases your ear will quickly notify you of any mistakes. Proceed gradually, however, to the more difficult and intricate work you are not likely to find it necessary to transpose more than a third lower or higher, or more often the former than the latter. Therefore, practice up and down through these keys by half steps. Later you can take up more distant keys if you wish to extend your ability.

TYPERWRITING.

Is typewriting harmful to the fingers of those who are practicing the piano?—L. B.

I see no reason why typewriting should be injurious unless you hold your hands and fingers in a stiff condition while at work, which is entirely unnecessary, as more rapid work can be accomplished, especially when the hand lightly and loosely, begins more rapidly. If you are a player you should find it more comfortable to hold your hand loosely. Many of our best pianists do their writing and correspondence by means of the typewriter, as they consider it less injurious than grasping a pen.

THE ETUDE

THE CHILDREN'S PAGE

Edited by C. A. BROWNE

SOME VERY INTERESTING STORIES ABOUT GREAT SYMPHONIES.

By C. A. BROWNE.

"Dame Haydn," who wrote so many symphonies that he was called "the Father of the Symphony," had such a disagreeable wife, that she would even climb up to the attic room where he sat to get a little quiet, to do his writing, and there she would sit, outside the door, and scold at him through the key hole.

Said he led him a miserable life. But he had his music, and he dearly loved little children, although he never had any of his own. And while many other composers have written *Kinderzytungen*, or children's stories, Beethoven wrote the best. It is in three parts, or movements, and is arranged for two violins, a double bass, and the following toy instruments: cuckoo, trumpet, drum, triangle, triangle, and quail. These "Toy Symphonies," as they are sometimes called, are greatly enjoyed by children.

Not so long ago, the writer had the pleasure of hearing the very pretty on four movements, by Charles Von Dittersdorff.

In London, there were also very fond old ladies, who wrote two Children's Symphonies, and Andreas Romberg, one which became well-known.

Haydn's Symphony in C major, often called "The Heroic," has an extremely bangtail-like tune in the last movement, which suggests a bear dance.

HAYDN'S "FAREWELL" SYMPHONY.

This is the story of Haydn's "Farewell Symphony." As musical director to Prince Esterhazy, in Eisenstadt, Haydn was usually cast down when he saw that the Prince meant to disband his orchestra. So he wrote a symphony in which each player, as he finished his part, took his light, and his music and left quietly away. When the Prince was left empty, and in darkness, so pathetic and appealing was the effect of this, upon the Prince that he was moved to tears, and he never mentioned the idea of disbanding again.

MOZART AS A SYMPHONIST.

It seems hard to credit the fact that Mozart played in concerts at the age of six. In the Luxembourg Palace hangs the bust of "The Child Mozart" by Louis Ernest Barrias. It represents Wolfgang as a charming little boy of about ten, dressed in a powdered wig and velvet dress, holding over his violin.

The violin was one of Mozart's favorite instruments. Those were days of joy and triumph for young Mozart, the most brilliant of all his short career.

Melodies came so easily to him, that, of his admirers affirms, it almost

incredible to believe that Beethoven had entirely lost his hearing when he composed the remarkable Ninth Symphony. This one is called the "Choral," because the part of it is written for voices. It was only because he had studied so long, and so hard, that he could hear the tone of each instrument, and of each note, in his mind, as he wrote them.

Even the greatest geniuses are often very poor, and not appreciated while they are living, and it is said that Crowe, the Welsh composer of the "See-Saw" Walzes received as much for one piece, as Beethoven did for his entire nine symphonies.

THINGS FOR LITTLE FOLKS TO REMEMBER.

BY CAROL SHERMAN.

The first ten lessons are thought by many teachers the most important lessons in the entire career of the pupil. If this is so, how carefully should each moment be given to every little detail of music theory?

Has your child ever thought what one has to learn in those lessons? Here is a little table of essential points in teaching children which should be of help to you:

1. The purpose of the staff.
2. The place of the clef on the staff.
3. The meaning of the notes on the staves and above and below them.

4. The shapes of the notes and how time is shown by these different shapes.
5. The meaning of bars, measures, etc.

6. The time signatures, shown by the fractions that appear right after the clef.
7. The meaning of the principal musical terms such as andante, allegro, phrase marks, ties, etc.

8. The purpose of sharps and flats, double sharps and double flats.
9. The meaning of the most used musical terms such as andante, allegro, crescendo, diminuendo, forte, piano, moderate, etc.

10. Position of the hand, arm and body while at the keyboard.
11. My! is it possible that so much must be taught in such a short time? Sometimes it seems that it would be better to spend a little more time on this work, and take up each one of these little lessons by itself and master it before passing on to another branch.

A VERY COMMON FAULT.

The *Eroica* (Heroic) No. 3, intended to represent the life of a Hero, was written for the Emperor Napoleon Bonaparte, who was beginning to make a great stir in Europe at that time. Beethoven greatly admired him, thinking him a youthful emancipator, who was about to deliver his countrymen from the shackles of royal power; but after Napoleon assumed the name of Emperor, Beethoven had no further liking for him. He tore up the title-page of the new symphony in disgust, and inscribed it instead, to Prince von Lobkowitz, who bought it, and at December 1804—over a hundred years ago.

It is thought that perhaps the most famous four notes ever written, are those which open his Fifth Symphony, often called the "Fate" symphony. The notes on G followed by sustained E flat.

Thus fate knocks at the door of the human heart," the notes have been interpreted—and that is why it is called by some the Fate Symphony.

We, who can hear the murmur of the finest of bird-songs, insects, and the lovely bird-sounds, find it almost

has only a very dim mental outline of the subject.

Here is where the pupil should help the teacher. If the pupil does not feel that he knows everything that possibly he knows about the subject the teacher is trying to explain, he should not think of letting the teacher go to some new branch until he is convinced that there is nothing more to be known. In the matter of the shape of the notes for instance, he should ask the teacher to tell him as much about the rests that have the same time value as the notes as about the notes themselves. He should find out why in some places the whole rest is used to fill up a measure of three-quarter time as well as of four-quarter time. Never leave the subject of the shape of the notes until each note or rest can be recognized just as a friend can be recognized in the street by the shape of his features.

The hardest work is at the start, but after this is done, and done well, all the following work will be far more interesting.

DOLL OPERAS.

BY FRANCIS LINCOLN.

Can you imagine an opera given by dolls? I do not mean people dressed up to look like dolls, but an opera given in a tiny theatre with dolls themselves, as the actors. I think I see some of my little friends opening their little eyes and exclaiming, "Can dolls really act, or is this a fairy story?" It is neither. You have no doubt seen a "Punch and Judy" show. What is Punch and Judy but a little play in which the puppets act? Well, my dear, the doll operas are performed in much the same manner.

The doll actors are known as marionettes, and in Italian cities, as well as in the Italian sections of our American cities, there are marionette theatres in which the actors are dolls made to perform by strings operated by actors above the scenes. Those who play the strings also speak and sing the lines.

Hopkins, a great author, wrote the idea of writing a doll opera and was likewise much amused by watching the performances. He wrote an opera for dolls called *Philemon and Baucis*, which was produced with tremendous success. In fact, so great was the popular favor that greeted this "cute" little piece of musical fun-making that all the scenery was taken to the Emperor's palace in order that the nobility might hear it.

As a performance it was one of the critics of that time wrote: "So well did the motion of the puppets agree with the voice and tone of the prompters behind the scenes, that after the eye had been accustomed to them for a few minutes, it was difficult to remember that they were puppets."

I once had a dear little friend who sang very sweetly and had a very quick ear. When she had a new party tune, she learned it perfectly and was soon able to repeat the melody. Once her mother took her to see the opera *Hercules*. What was mamma's surprise during the next week when she found her little daughter with a stage made out of a large box, and actors made out of all the dolls to be found in the house, singing a performance of *Hercules* as the little girl had remembered Verdi's opera.

NEW GAMES FOR MUSICAL CLUBS.

MORE CONUNDRUMS.

1. When is a musical interval like a picture?
2. What flowers do we often see in soft music?
3. Which degree of the scale gives strength?
4. What kind of thieves do we frequently find in music?
5. Music is written music like an overburdened business man?
6. When is a person like a sailor?
7. Why is a piece of music like a well-equipped gymnasium?
8. When does a musical interval take an important part in a duel?
9. When is a letter like the musical staff?

QUESTIONS TO ANSWER.

1. What composer wore spectacles to bed that he might be able to read to compose in the morning?
2. Which one wrote a famous waltz on his white cuffs?
3. Who was called the "Father of the Symphony"?
4. Who wrote the "Water Music"?
5. Which composer of the great German school was a Jew?
6. When two great composers were born?
7. Which two great composers were born in the same year and country?
8. What composer wrote much in bed, and would rather re-write a MS. page than stoop to pick it up?
9. Which composer had sixteen children?
10. Which one had the habit of pouring water over his wrists while composing?
11. Who wrote much beautiful music in a log cabin in the New Hampshire woods?
12. Who composed in a hut, surrounded by adoring peasants?
13. Which modern composer is of African origin?
14. Name two English composers who were knighted for their excellence in composition.
15. Who was called "Papa" by a coterie of friends?
16. Who first taught the use of all fingers in finger-chording playing?
17. The head of what composer lay, after death, on a pillow made of his wife's beautiful hair, which she had cut for this purpose?

The answers to these conundrums, etc., will appear in the next issue.

SOME CHARADES FOR MUSICAL CHILDREN.

BY AUNT EUNICE.

I want to tell my little musical friends about some very pretty charades I saw recently. Perhaps you will ask what a charade is. Well, it is a game in which a child uses a slip of paper to represent quite so nice as charades.

The word "charade" is a French word, and the French people pronounce it as if it were spelt "shah-rad," with the accent on the "rah," but many Americans pronounce it in the same way they pronounce "piedade." It is a kind of olden puzzle. Usually a word is taken which has two or more syllables, and half the party acts each syllable in turn, while the other half of the party looks on, and tries to guess what word has been selected.

At the party I went to the other night, a little stage was arranged by the window, and rags over some low wooden boxes. Portieres were used for curtains, though where possible it would be better to use two rooms divided by folding doors, which might be

THE ETUDE

gathered around a fire. The "fire" consisted of a number of sticks really, but we, who were looking on had "milk" to drink. On the fire was a kettle. A large piece of absorbent cotton was hanging out of the spout to look like steam. From the actions of the children it was evident that they wanted to get the kettle off the fire, but it was too hot! Then one of the boys rushed onto the stage and called out "Say 'Boil the milk'!" and the kettle fell. He brought a long stick and put it under the handle of the kettle. He lifted at one end and some one else at the other, and in this way the kettle was taken off the fire. Then he held the stick for us all to see, and, of course, we all cheered at once. The composer had been selected, and all cheered over it. I wonder, if you could tell me what we shouted?

Of course, it isn't always necessary to enact each syllable of a name. In a good many cases it is enough to do something to represent the name of a person, animal, place, etc. In some cases there is only one syllable, for example, in Bach. Here are a few suggestions of names and how they could be used:

HAYDN.

This could be represented by a child hiding a coin in such a way that he was doing. After this, another child could come in and find the coin. It should be remembered that the pronunciation of Haydn most used, is that which gives the first syllable the same sound that it would have in the word "hiding."

MASON.

This could be represented by a child dressed as a mason with a paper cap, a trowel, a few bricks and some mortar. Let the child build a little wall with the bricks as this will cause great amusement. Do not fail to have some paper on the floor to prevent accidents from mortar falling upon the carpet or the rug.

SCHUMAN.

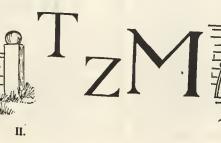
This may be shown by a child dressed as a shoemaker, with apron, hammer, tacks, etc., working as a shoemaker ordinarily works.

CHOPIN.

This could be represented by one child showing another a frying pan. The popular pronunciation of Chopin is "Show-pun."

Musical Puzzles for Little Folks

1. What piece by Grieg does this represent?
2. What kind of dance music is this?
3. What kind of music do soldiers need?



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SOME NEW PUBLICATIONS

The Musical Antiquary, published by Henry Crowe, London and New York.

This is the first number of a new English half-monthly devoted entirely to the antiquarian side of music. While exceedingly interesting in its reading matter, the subjects dealt with necessarily appeal only to a limited audience, and more particularly an English one.

The University Choir, by Arthur H. Ryder, published by The Boston Music Co. Price, \$1.25 each.

These two works comprise a set of short anthems, *The University Choir* being thirty-five short anthems for men's voices, and *The Semester* being twenty-four for women's voices. Each book includes words by composers of the highest reputation as writers of music, both sacred and secular, and Mr. Ryder has made his adaptations with reverence and skill.

Hymns and Thorough Bass, by B. H. van der Velde, published by Clayton F. Summy Co., Chicago.

This book, we fear, has very little to add to the already existing works on the subject by Richter, Stainer, Proux and Dr. Clarke. There are also occasional insertions into certain anthems that are liable to render it difficult for the neophyte to understand the meaning. For instance, in the chapter on "Alterations" we get the statement that "When a note ascends a whole step in a succession of two chords, the second of its time value is to be considered as belonging to the chord that does not belong to the key." We fail to see how the time value of a note can be altered by an accidental; Banister defines alteration as "raising or lowering the pitch of a note one semi-tone without changing the name of the note." There are many exercises in the book which the student might work out with great profit to himself.

Studies in Musical History, Education and Esthetics, (Fifteenth Series), Published by the Music Teachers' National Association, Price, \$1.00.

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MIRTH and MUSIC

brought to a summary close by flames, in which he was consumed.

The Greeks and Romans also had some amazing ideas about music, some of which have been very beautifully expressed by Shakespeare in his "Orpheus with His Lute," in which we are told, among other things, that

"Everything that heard him stay,
 Even the pillows of the sea,
 Hung their heads and then lay by."

Many stories of singers who miraculously broke glasses by the sound of their voices, and of great stones trembled at the voice of Orpheus, and of a "pillar" in the church at Rheims which "mysteriously shakes at the sound of a certain bell" can be explained by the phenomenon of resonance. In later times we read of some very curious ideas which were accepted as facts of science, such as firmly believed by Tarentini so to be in league with the devil. Paganiini seems to have taken a rather malicious delight in fostering these ideas concerning himself. Tartini, another violinist, claimed that his weird "Trill du Diable" was all he could remember of a tune played to him by the Devil in a dream.

SOME PERTINENT DON'TS.

BY ROBERT E. INNIS.

Don't let a pupil wonder "at large in the instruction book" which comes with its organization, and don't let them expect it to be able to render a Beethoven sonata with accuracy and feeling. The musical world progresses, and nothing less than this year's stock of teaching material should satisfy the ambitious teacher.

Don't expect the pupil and the instructor to do all the work—what are you there for?

Don't forget that praise is usually more effective than blame, and certainly more pleasant to give than to receive.

Don't let a pupil spend years to evince interest in exercises so dry that you yourself would have difficulty keeping awake while your pupil is playing them. Don't forget that the duller the child the more painstaking must be the instruction, and on the other hand, don't put too much on a child just because it is bright. The lesson hour should be a pleasure, not a task.

Don't imagine that because one book has proved the best thing for a certain pupil it will be equally effective in all cases. A variety of instruction books on hand, and suit the material to the individual need.

Don't be afraid to be individual in your methods. He is a poor teacher who doesn't possess an idea of his own, and finally, don't forget that to succeed in your profession you must have something more than ambition—you must possess that wonderful quality, "stick-to-it-iveness," the greatest factor that makes for success.

Your pupils can not too early pass the stage of that dilettante style which is so akin to affectation. They should, on the contrary, be taught to forget their own significance, self, and to think rather of the importance of the work they have in hand.

—MOSCHELES.

A change of tenors had been made in the church choir. Eight-year-old Jessie, returning from the morning service, "Oh, mother!" she exclaimed. "We have a new tenor in the choir!"—*Woman's Home Companion*.

It was at the opera. They were looking at the splendid décolleté raiment of the ladies present.

"Do not the dresses remind you of Covent Garden?" she asked.

He shook his head.

"No, not of Covent Garden," he replied. "I should rather, rather, of the Garden of Eden!"—*New York Times*.

At a court of justice in Australia much frequented by Chinese, a newly appointed officer was ordered by the judge to summon a witness to the stand.

"Call for Ah Song," was the command.

The officer was puzzled for a moment.

He glanced shyly at the judge, but found him quite grave. Then he turned to the spectators.

"Gentlemen," he asked, "would any of you favor his lordship with a song?"—*Galveston News*.

The Professor—Does she sing like a nightingale?

The Tenor—Gad, no—a nightingale can be scared off.—*Puck*.

"Did you have any assistance when you made your appearance as a singer?"

"Yes," answered the amateur soloist.

"There was a policeman keeping order in the gallery."—*Washington Star*.

The Musician (at the music's music)—The piano is very much in tune, sir. Mr. Wise—Play something from Wagner, and they won't notice it.—*Yonkers Dispatch*.

Profound Father (who has brought musical prodigy to play before a professor): "And I can assure you, sir, he has never given up his life."

The Professor—I can quite believe it; but he will require plenty before he knows how to play the violin.

Mrs. Hutton—We are organizing a piano club, Mr. Flattiegh. Will you join us?

Flattiegh—with pleasure, Mrs. Hutton. What pianist do you propose to club first?

Each night on an upright she lies, Making strange and cacophonous odds; Her muscles gain oars.

As wildly she posts, Till the cop lies him hence on his rods.

"But," said the musician, bitterly, "the audience sat through the performance unmoved."

"Not exactly," said his manager, "I saw five or six sneak out."

"The songs of musicians are able to change the feelings and conditions of a state."—Cicero.

She—I heard you singing in your room this morning.

He—Oh, I sing a little to kill time.

She—You have a good weapon.—*Boston Transcript*.

